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JANUARY 1960 60 CENTS

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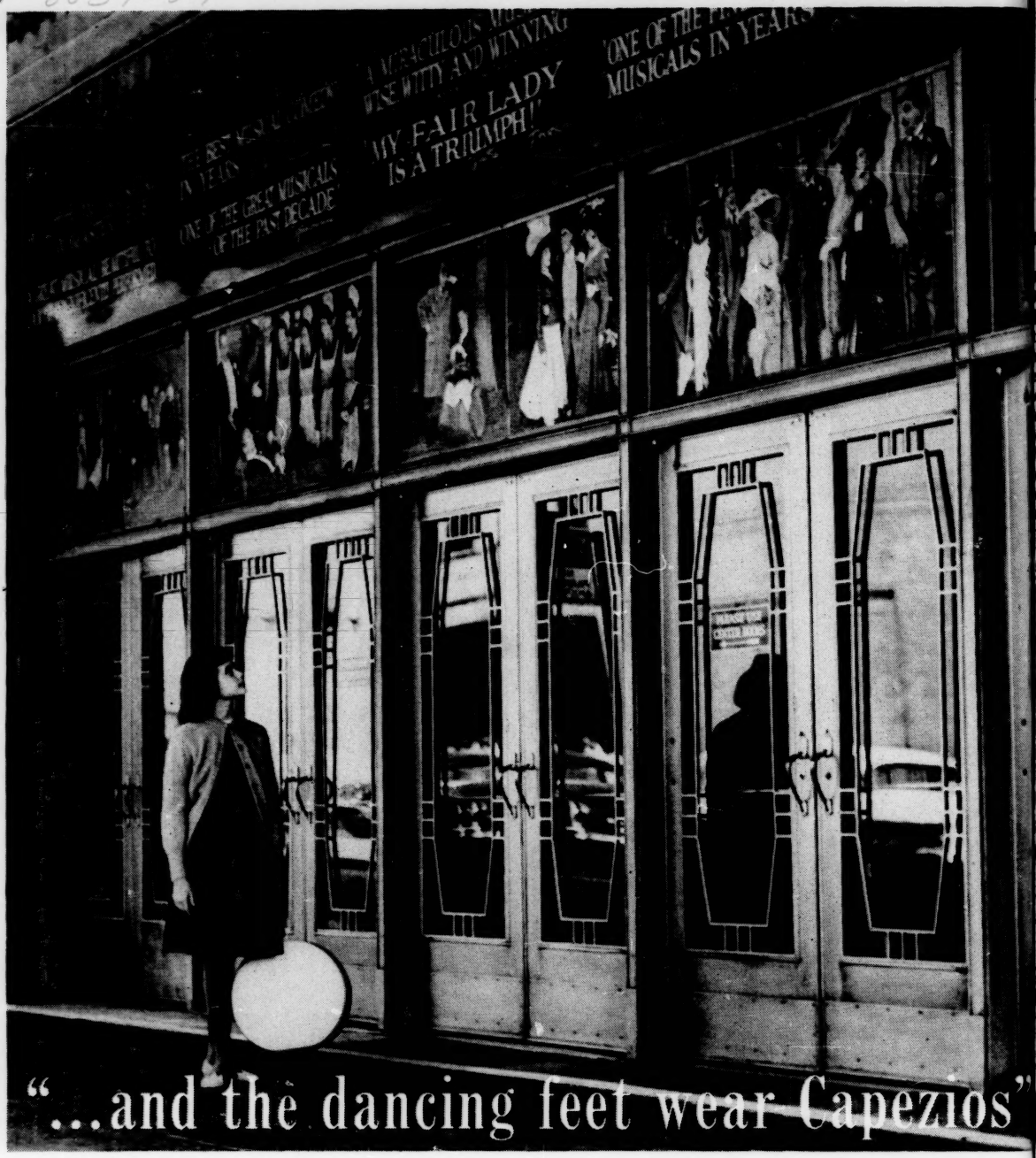

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PRESSTIME NEWS

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CAPEZIO AWARD TO MARTHA GRAHAM

Still another honor — the 9th annual **Capezio** ward — goes to **Martha Graham.** At a luncheon an. 17 in NYC the star will receive a check for 1,000. Miss Graham is being cited as a "dis-inguished dancer, choreographer, innovator, who as never compromised in her pursuit of dance xploration and who has, over her years of ser-ice to dance in America, continuously expanded er horizons to include the 1st major program-ong work in modern dance, 'Clytemnestra' . . . or successful collaboration with the art of ballet n the **Balanchine-Graham** 'Episodes' and for an mpressive ambassadorship in taking her powerful ersion of American dance to audiences in Eu-ope, the Middle East and the Orient."

On the Committee for the Award, established in 951 by Capezio Pres. **Ben Sommers,** are **Anatole ubjoy, Emily Coleman, Martha Hill, Walter Terry.**

LLET THEATRE TO RUSSIA

56 **American Ballet Theatre** dancers are to go Russia & Western Europe early next summer. s will be the first American ballet co. to be t to perform in the USSR. Co dirs. **Lucia Chase Oliver Smith** have announced that the tour is nsored by the President's Special Int'l Program Cultural Presentations which is administered ANTA. Although specific dates & cities have been determined, co. will probably spend weeks in Russia. Miss Chase expects to ompany the group. Included in the repertoire be ballets emphasizing Americana like deo," "Fancy Free," "Billy the Kid," etc.

ICAGO OPERA BALLET TOUR

uth Page's Chicago Opera Ballet begins its annual coast-to-coast tour Jan. 11 in Dubu-, Ia, and winds it up Apr. 7 in Shorewood, c. **NYC Ballet's Melissa Hayden & American et Theatre's John Kriza** will be guest soloists. soloists include: **Kenneth Johnson, Verenika kar, Barbara Steele, Patricia Klekovic, Dolores uski, Orrin Kayan & Fred Strobel.** Ballet mis-s is **Etta Burr;** conductor is Neal Kayan. Rep-ire: Miss Page's "Camille," "The Merry Widow," venge" & "Carmen," a new work, and **George ine's** "Idylle." Tour is under Columbia Art-Management.

OLSHOI RETURNS — ON FILM

The **Bolshoi Ballet** has been filmed in a full-ength perf. of "Swan Lake," which will have its US premiere in Jan. Starring are **Maya Plisetskaya, Nikolai Fadeyechev & Vladimir Levashev,** seen with the Bolshoi Co. in the US last spring. In-cluded are backstage shots and a visit to the Tchaikowsky Museum where posters & photos of **Pavlova, Ulanova,** etc. will be seen. Respon-sible for this second glimpse of the Bolshoi is the US-USSR motion picture cultural exchange program.

BALLET FESTIVAL IN CUBA

Plans are being made for a gala festival of ballet in Cuba this March. Invitations have gone out to **Galina Ulanova, Yvette Chauvire, Margot Fonteyn,** the **De Cuevas Ballet,** the **London Festival Ballet,** the **NYC Ballet,** the **Ballet of the Colon Opera** in Buenos Aires, the **Ballet of the Teatro Municipal** in Rio de Janeiro, the **Nat'l Ballet of Chile** — and, of course, to the **Ballet de Cuba.**

ROBBINS ENCORES ON SULLIVAN SHOW

The smash success of **Jerome Robbins' Ballets USA** on the Nov. 29 Ed Sullivan Show on CBS-TV brought an invitation for two return engagements. On Jan. 17 the final section of "NY Opus, Export Jazz" will be seen, and Feb. 21 will bring a telecast of "The Concert."

INTERNATIONAL NOTES

Paul Szilard has been in the Orient negotiating for a 1st US visit, in the '60-'61 season, by the **Tokyo Classical Ballet Komaki,** and also for a return Japanese visit in '61 by the **NYC Ballet . . . Anna Sokolow** goes to Amsterdam in Feb. to stage "Rooms" and a jazz work for the **Netherlands Dance Theatre,** dir. by **Benjamin Harkarvy.**

Add to the list of attractions being imported in Fall '60 by **Jerry Hoffman** the **Swedish Gymnastic Assn.,** an arena attraction of 100 with symph. orch . . . Chicago teacher **Gladys Hight,** now retired, sailed Dec. 9 from NYC for a 5-mo. vacation in Buenos Aires, Rio de Janeiro, Trinidad, Tobago & Grenada . . . Leningrad & Moscow are on the itinerary of **Kay Perper's** summer tour of Europe for dance enthusiasts. Address: 220 W. 58, NYC 19 . . . 1st perf. of the new **Scottish Nat'l Ballet** took place Oct. 7 in Glasgow. A Scottish Nat'l Ballet Club has been organized to promote the co's activities. Dir. is **Margaret Morris** . . . NYC dancer-choreographer **Karel Shook,** now with the **Netherlands Ballet,** has created a jazz ballet to be presented when that co. performs at the Diaghileff Festival Jan. 1-4 in Monte Carlo.

TIMES SQUARE TOPICS

Now in rehearsal and due for a Mar. opening on B'way is the new musical, "Greenwillow." Choreographer **Joe Layton** has chosen dancers **Estelle Aza, Joan Coddington, Ethelyne Dunfee, Margery Gray, Patsi King, Nancy Van Rhein, Mickey Gunnerson, Jere Admire, Don Atkinson, Grover Dale, Richard Englund, David Gold, Jack Leigh, Jimmy White.** Star is Anthony Perkins.

"Beg, Borrow or Steal," B'way-bound after a Jan. 16 opening in Phila., stars Eddie Bracken and has **Peter Hamilton** as choreographer. Dancers: **Virginia Barnes, Coleen Corkrey, Sheila Dee, Ellen Halpin, Esther Horrocks, Adreana Keathly, Sally Lee, Fran Leone, Carmen Morales, Beti Seay, Chuck Arnett, Howard de Silva, Ted Forlow, Garold Gardner, Fred Kimbrough, Willard Nagel, Michel Stuart, Keith Willis, Arthur Whitfield, John Tormey.**

The **Society of Stage Directors & Choreographers** is supporting **Herbert Ross** in his claims against producer David Merrick for billing, fees and royalties for choreography in the musical "Take Me Along" . . . **S. Hurok** has asked Met Opera choreographer **Zachary Solov** to form a ballet co. for nat'l touring next season . . . Christmas stage show at Radio City Music Hall has **Helen Wood** starring in a "lunar ballet" . . . **Merce Cunningham & Co.** perform Feb. 15 at the Alvin Theatre.

DISTINGUISHED VISITORS

Dec. brought four notables of the dance world from other countries on a visit to the USA . . . London dance author-critic **Richard Buckle** has been in NYC as house guest of **Jerome Robbins** who assembled a party of theatre and dance celebrities in Buckle's honor . . . **Mrs. Carleton Palmer** gave a dance world party for the distinguished Danish theatre & dance critic, **Svend Kragh-Jacobsen,** who has been touring the USA to inspect drama and dance activities . . . **Horacio Flores Sanchez,** the well-known critic who also teaches philosophy at the U. of Mexico, was in NYC to negotiate for guest teachers and choreographers for the Gov't-sponsored **Ballet Mexicano,** of which he recently became co-dir. The co. goes to So. America in June & July and hopes to do a US tour in '60-'61 . . . BBC staffer **Oleg Kerensky** (grandson of the 1917 premier of Russia) was here to do a series of opera, theatre and ballet articles for the London Times.

NEW GRAHAM FILM

Martha Graham is scheduled to make her 3rd motion picture during Jan. It is to be her famous "Night Journey," with a score by William Schuman and decor by Isamu Noguchi. Miss Graham protrays Jocasta, **Bertram Ross** will be Oedipus, **Paul Taylor** is cast as Tiresias and **Helen McGehee** will be the Leader of the Chorus. The **NYC Ballet's** Robert Irving is conducting. Producer is Nathan Kroll, who also produced the 2 previous Graham films, "A Dancer's World" & "Appalachian Spring."

There is an excellent possibility that Miss Graham & Co. will be seen in a B'way season before spring. 1 or 2 new works are planned along with her full-length prod. of "Clytemnestra."

NEWS FROM NYC BALLET

John Taras has been appointed asst. to **George Balanchine**, the **NYC Ballet's** Artistic Dir. Currently Taras is choreographing a section of "Pan America," to be premiered Jan. 20 and is staging the production of Balanchine's "Night Shadow," which has not previously been in the NYCB repertoire. Taras has been ballet master for Ballet Theatre, the Markova-Dolin Co., the Marquis De Cuevas Ballet and the De Basil Ballet Russe . . . **Conrad Ludlow**, back from an Army hitch, was given "The Nutcracker" pas de deux to dance with **Allegra Kent** on Dec. 19.

AROUND NEW YORK

James Lyons, who for a number of years conducted a "Ballet Today" program on WNYC, begins a new weekly program (Thurs., 6-6:30 PM) called "The Dance," on WBAI-FM. This is the only regular US radio program devoted exclusively to dance. (See p. 34 for more by Lyons) . . . NYC Ballet's **Francisco Moncion** had another showing (through Dec. 31) of his paintings at the Little Studio . . . **Sophia Delza** has been holding weekly classes in "T'ai Chi Ch'uan" (108 Chinese rhythmic & ritualistic postures) for United Nations personnel . . . The Donnell Library on W. 53rd St. had Dec. film showings of **Pavlova** in "The Dumb Girl of Portici," "A Night at the Peking Opera," **Graham's** "A Dancer's World," and **Robbins'** "Fancy Free." Series were arranged by **Genevieve Oswald**, Curator of the **NY Public Library Dance Collection** and **William Sloan** of the **Donnell Center Film Library**, in cooperation with the **Lena Robbins Foundation** and **Dance Films, Inc.**

The **Country Dance Society of America** gave a Dec. 12 Christmas Festival at Hunter Coll. honoring the 100th anniversary of the birth of the Society's founder, **Cecil Sharp** . . . **Folk Festival Council of NY** held its annual Fall Festival Nov. 22 at the HS of Fashion Industries.

COAST TO COAST

NYC Ballet stars **Melissa Hayden & Jacques d'Amboise** have been signed for a 1960-61 tour by Columbia Artists Mgt. . . Dancer-mime **Marta Becket** is now under the tour mgt. of Nat'l Artists Corp . . . Support is being solicited for a bill being introduced in Congress by Rep. Joseph H. Montoya of New Mexico to establish a "Nat'l Ballet School & Co." Dancers, teachers & choreographers are being urged to write their Congressmen by the **Committee for an Amer. Nat'l Ballet School & Co.** Info from Santa Fe, N.M., teacher **Louise Licklider**, Rt. 1, Box 8-a, Bishop's Lodge Rd., Santa Fe . . . The Nat'l Educational TV & Radio Center has purchased "Youth Dances," the **Dance in Education Fund** film directed by **Steffi Nossen**, for circulation it its educational TV stations. The 15-min. sound picture is available through Contemporary Films, Inc.

Erick Hawkins & Barbara Tucker dance "Here and Now with Watchers" Jan. 11 at the U. of Toronto . . . **Merce Cunningham & Co. (Carolyn Brown, Viola Farber, Marilyn Wood, Judith Dunn & Remy Charlip)** dance at Western Ill. U. Jan. 28 and at the Fine Arts Festival at Southern Ill. U. Feb. 3 . . . **Helen Tamiris & Daniel Nagrin** presented "From Technique to Creation" at the Hartford, Conn., Jewish Community Center Dec. 3. Nagrin performed works from his repertoire & Miss Tamiris' technique was demonstrated by **Aron Evans, Margo Harley, Elizabeth Harris, Ann MacKenzie, Marion Scott & Sarah Stackhouse** . . . **Tania Karina**, former **De Cuevas Ballet** dancer, is performing with the **Andre Eglevsky Petit Ballet** with ex-**Ballet Theatre** soloist **Ivan Allen**. Programs include Spanish solos by **Jose Barrera** . . . **Lalli's** "The Land of the Sacred Elephant" was given Dec. 5 in Rochester, NY, & Dec. 12 at the Great Neck, NY, HS.

Albert & Diane Pesso gave a modern dance concert at Wheaton Coll. (Norton, Mass.) Nov. 12, and their **Wellaston, Mass., Dance Center** sponsored a Nov. 22 dance film showing . . . **Rita Parr** offered modern dance & mime at the Hartford, Conn., Conservatory of Music Nov. 21.

OFF-BROADWAY ITEMS

Inbal ends its tour with a Jan. 2 perf. at the B'klyn Academy and an appearance Jan. 4 in the Chanukah Festival at Madison Sq. Garden . . . **Harold Lang** is starred in "Follies of 1910," opening at Carnegie Playhouse Jan. 14 . . . **Jose Limon & Co.** dance Jan. 23 at B'klyn College's Walt Whitman Aud. . . Among Jan. events at the 92nd St. YM & YWHA: **Fred Berk Co.** in "Trip Around the World in Dance," Jan. 10 (1:30); **Paul Draper**, Jan. 10 (4 PM); **Ann Vachon, James Payton, Jane Laughlin, Martha Wittman**, Jan. 24; **Alvin Ailey & Co.**, Jan. 31 (4); photo exhibit of **Doris Humphrey, Charles Weidman** and their co's — through Jan. 4.

Jose Greco & Co. appear Jan. 16 (eve.) and Jan. 17 (mat.) at the B'klyn Academy. . . **NY Ballet Club's** 10th annual **Choreographers' Night** is set for Apr. 10. Those interested in participating contact **G. Koreff**, 352 E. 55, NYC, PL 5-8587.

Pilgrim Productions scheduled its "Christmas Carnival" Dec 29 & 31 at Town Hall . . .The **Paper Bag Players** scheduled 6 Holiday perfs. of a children's program Dec. 28, 29 & Jan. 2 (at 1 & 3 PM) at the Living Theatre. Dir. is **Remy Charlip. Sudie Bond, Joyce Aaron, Shirley Kaplan & Judith Martin** are featured . . . Dancers from **James Waring's** co. were scheduled to participate in a 1st perf. of a play, "Love's Labor," by Frank O'Hara, Dec. 28 at the Living Theatre. Waring is director . . . The **Nocturne Dancers** present "Music & Dance Around the World" Jan. 31 at Straus Aud., 197 E. B'way. Dir. is **Casey Reno.**

The **NYC Festival Ballet** gave a Dec. 13 concert at Carnegie Recital Hall. Starred were **Beatric Bene, Jeanette Siedband, Rex de Vore & Gloria Ann Bowen.** Supporting dancers were **Harriet All, Sandy Alplanalp, Alonso Castro, Lolly Gage, Maryon Kaplan, Sherry McCormick, Lody Persily, Marian Sarach, Judith Thelen, Ramos Vigil** . . . Also at Carnegie Recital Hall on Dec. 13 was the [illegible] **Dance Theatre of Matti Holm.**

PERSONALS

The secret's out! Last month ballerina [illegible] **Kaye** & choreographer **Herbert Ross** revealed [illegible] they were wed Aug. 21 in Mallorca . . . **Gage [illegible] & Richard Englund** were married in NYC Dec. . . . **Robert Joffrey** was best man. (See p. 15) . . . **[illegible] & Mrs. Richard Thomas (Barbara Fallis)** became the parents of a girl, Bronwyn, Dec. 7 . . . **[illegible] & Eddie Roll** ("West Side Story" dancers) became parents of a girl Nov. 30 in London . . . Setting many arguments, **Ruth St. Denis** announces [illegible] Jan. 20 is her 80th birthday.

Dr. Elizabeth Burchenal, internationally famous authority on folk dance, died Nov. 20 in B'klyn, NY. A native of Richmond, Ind., she was an instructor (1902—05) at Teachers Coll. of Columbia U. and later introduced new phys. ed. methods in the NYC public schools. She was author of many books and many articles on folklore. In 1916 she founded, with her sister Ruth, the American Folk Dance Society, later expanded into the Folk Arts Center in NYC. She originated the Folk Dance Festivals still held in Central Pk., Prospect Park and in the Bronx and Staten I. In 1928 Dr. Burchenal was delegate to the League of Nations 1st Int'l Congress of Folk Arts in Prague, where the Int'l Commission of Folk Arts & Folklore, a UNESCO sponsored, was established.

From Australia comes word that **Edouard Borovansky** died Dec. 19 at the age of 57. Born in Czechoslovakia, Borovansky had been premier danseur of the Prague Nat'l Theatre, and a member of the Pavlova and Ballet Russe co's before establishing a school in Australia in 1939. [illegible] matic announcement of his death was made to an audience in Sydney which had just seen a perf. by the Borovansky Ballet, which he founded in 1942.

PUBLICATION NOTES

The quarterly magazine, **Dance Perspectives**, began its 2nd year of publication with a [illegible] issue featuring "The Legacy of **Isadora Duncan, Ruth St. Denis,**" by **Walter Terry.** Its March issue will be devoted to "The **American Ballet Theatre** 1940-1960: A Chronology and Appreciation." The June edition will have "The Dupont Mystery" — **Lillian Moore** — the account of a French child dancer and violinist who unaccountably disappeared at the age of 15.

Lee Wyndham's new book, "Ballet for You" (Gr[illegible] set & Dunlap) has a photo illustration of studies of **Dorothy Stearns Roff** of Juneau, Alaska . . . **[illegible] Lert**, modern dance teachers at **Eugene Lerte's American School of Dance** in Hollywood, has compiled a "Dancer's Dictionary of Musical Terms and Dance Forms," which will be used as a [illegible] and reference in the school.

CHANGE OF ADDRESS

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TELEVISION TOPICS

ABC-TV: Jon Gregory was choreographer for the Dec. 21 Shirley Temple Storybook which offered a musical based on Mother Goose stories. **CBS-TV:** The **Anna Sokolow Dancers** appeared Dec. 6 on "A Salute to the American Theatre" . . . **Walter Nicks** choreographed "Tonite with Belafonte" which had 16 dancers Dec. 10 . . . **Jean Liberto** performed in a Dec. 20 special, "American Musical Theatre" . . . **Ray Bolger** starred in a General Electric Theatre play Dec. 27. **NBC-TV: Ward Ellis** choreographs dances for "Pinafore" Jan. 14 . . . **Marge & Gower Champion** are in the line-up for the Bell Telephone Hour Jan. 15. **Ray Bolger** is set for that show Jan. 19 . . . **Bob Herget** has choreographed "The Future Lies Ahead," to be seen Jan. 22. Herget has created a 'Dance Olympics' with **Swen Swenson** representing Russia; **Buzz Miller**, America; **Marc Breaux**, Argentina. Supporting dancers: **Helene Ellis, Mary Ann Niles, Joan Kruger, Fleur Thaup, Ray Kirchner, Hank Brunjes, Larry Roquemore, Marc Ward & Betty Low**, asst. choreographer.

REGIONAL BALLET — U.S.A.

Wayne State U. has selected **Sandra Severo**, dir. of the **Severo Ballet** in Detroit, to head its "Conversations in the Arts in Dance" series. From Feb. 29 through Apr. 29 audiences will meet in various parts of the city for lectures and discussions organized by Miss Severo. 8 weekly topics will be repeated to 4 different groups. The Severo Ballet's Dec. 13 appearance with the Detroit Symph. was a sell-out.

Regional Ballet-USA Ed. **Doris Hering** journeyed to Boston Dec. 14 to speak on a program sponsored by the **New England Civic Ballet**. On Jan. 9 she addresses the **Dance Notation Bureau** in NYC on Regional Ballet.

On Jan. 13 the **Bethlehem, Pa., Ballet** joins the Easton Symph. for a program which includes the premiere of "Temple of Venus" by co. dir. **James Fender** . . . The **Civic Ballet Society of Wash., DC**, is scheduled for its 1st "Giselle" Jan. 3. The DC Recreation Dept. sponsors the event . . . The **Southern Ballet of Atlanta** sponsors **Alexandra Danilova** on Jan. 9 in her lecture-demonstration, "Great Moments of Ballet." Part of the proceeds go to the 1960 **S. E. Regional Ballet Festival Fund.**

Christmastime found **Ballet Guild of Jacksonville** performing at 3 hospitals. And Jan. 5 they appear at the Bd. of Realtors convention. In rehearsal are 4 original works, one of them by the co.'s new assoc. dir., **Oldyna Dynowska** . . . The **Westchester Ballet** brings a children's program Jan. 3 to the 92nd St. Y, NYC . . . During **Ballet Russe's** stopover in St. Paul, leading dancer **Alan Howard** gave classes to members of **Ballet Boreal** . . . **Phila. Civic Ballet's** annual holiday appearance at the Strawbridge & Clothier dept. store Dec. featured 2 perfs. of "Die Puppenfee," staged by co. dir. **Norman Craig** . . . **Valerie Smith**, dir. of the **New Orleans Ballet Foundation**, presented "Swan Lake" Act II, "Gala Performance" and "Capriccio Espagnol" Nov. 27 & 28 . . . "Lyric Episodes in Classic Style" were offered Nov. 22 by the **Houston Youth Symph. Ballet**. Work was staged by **Edna Herzog & Edwina Banta.**

Cleveland Ballet Theatre Co. made its debut Nov. 18 with works staged by **John Begg** and co. dir. **Ruth Pryor** . . . **Jacksonville Civic Ballet** began its 12th season with a Dec. 3 perf. of works by co. dir. **Dorothy Hinson Burnson.** Included was "Hellenic Fantasy" to the Stravinsky "Agon" . . . Parts of **Detroit City Ballet's** Dec. 29 premiere of the full-length "Cinderella" were previewed Dec. 9 on the Arthur Murray "Let's Dance" program, and Dec. 22 on Wayne U's educational channel 56 . . . Jan. 17 the **Tri-City Ballet** of Schenectady presents its "Sleeping Beauty Ballet" in Pittsfield, Mass. In Nov. the Guild invited members of the **Scranton Ballet Guild** to perform and its dir., **Alexi Ramov**, to speak at a membership campaign function.

Three Jan. perfs. mark **Miami Ballet's** schedule. Jan. 9 the co. travels to Ft. Myers for a program sponsored by the Little Theatre Group. Jan. 13 finds them performing for the Miami Young Patronesses of the Opera. Jan. 24, a perf. with the Miami Beach Civic Orch. Repertoire will be drawn from "Dance of the Hours," "Pas de Quatre," "Fete Italienne" and "Maritana" (all by co. dir. **Thomas Armour**) and "Ballet Oriental" by **Robert Pike.**

Leading dancers in **B'klyn Civic Ballet's** Dec. 26 program of "Ballet for Young People" were **Binnie Weiner & Ali Pourfarokh** . . . **Alexandra Sawicka** recently was appointed ballet mistress of the **Monterey, Calif., Civic Ballet**, after appearing as guest artist . . . **Dee Dee Schmidt & Karen Parsons** of the **Richmond, Calif., Civic Ballet** performed "The Waltzing Cat," choreographed by ballet mistress **Eileen O'Brian Kehoe**, at a Richmond Symph. concert Nov. 14 . . . The newly formed **Ballet Center Co. of Denver** makes its debut in that city Jan. 9-10. Co. is under direction of **Larry Boyette**, formerly of the Met Opera Ballet and Ballet Theatre, and assoc. dirs. are **Beth Fisher & Pat Richards**, also formerly of BT.

Ballet Guild of Phila. performs Jan. 30 at the New Century Club in Phila. Program includes "The Sun in Darkness," a work on the Medea legend by **Ruthann Carr, Phyllis Dersh's** "Songs of the Flute," and a ballet by guest choreographer **Alan Baker** . . . Annual perfs. of "Hansel and Gretel" by the **Washington Ballet** with the Nat'l Symph. were scheduled for Dec. 27 in Baltimore, and Dec. 28 & 29 at Constitution Hall in Wash. Leads are **Hanna Lee Freed & James Fauver.**

A "cultural exchange" project between the **Bay Area Ballet Co.** of SF and the **LA City Ballet** took SF's **Carolyn Parks** to So. Calif. to stage her "Sonata" for the LA City Ballet, and LA's **Michel Panaieff** to SF to produce his "Emperor's Nightingale" for the Bay Area group . . . The **Royal Concert Group** of Orlando, Fla., performs Jan. 16 at Rolling College. Program includes **"Frivolite,"** "Pagan Festival" and "Graduation Ball." The new Junior Group gave their 1st perf. Dec. 21 at the Orlando Min. Aud., and repeated it Dec. 23 on TV . . . Newly elected officers of the **St. Louis Civic Ballet: Mrs. Vincent D'Antoni, Robert E. Feigenbaum, Mrs. Ruth Ebel, LaVerne Meyering.** On Dec. 20 the co. appeared with the St. Louis Symph. in the "Nutcracker Suite."

NYC JANUARY CALENDAR

through Feb. 7, NYC Ballet; City Center
Jan. 2, Ibbal; Brooklyn Acad. of Music; 8:30
Jan. 3, Westchester Ballet (jr. entertainment series); 92nd St. Y; 1:30
Jan. 8, Trip Around the World in Dance (Fred Berk Co.); Cooper Union; 8:30
Jan. 9, Amun Ram (dances of India; children's program); Henry St. Playhouse; 3:00
Jan. 10, Trip Around the World in Dance (Fred Berk Co.); 92nd St. Y; 1:30
Jan. 10, N.Y. Ballet Club (Frederic Franklin, guest speaker); Acad. Ballet Perfection; 3:15
Jan. 10, Paul Draper; 92nd St. Y; 4:00
Jan. 16, 17, Jose Greco & Co.; Brooklyn Acad. of Music; 8:30, 3:00
Jan. 23, Jose Limon & Co.; Whitman Aud., Brooklyn College; 8:30
Jan. 24, Ann Vachon, James Payton, Jane Laughlin, Martha Wittman; 92nd St. Y; 8:30
Jan. 28, 29, 30, Playhouse Dance Co. ("Rituals"); Henry St. Playhouse; 8:40
Jan. 29, Bhaskar & Co. (dances of India); Cooper Union; 8:30
Jan. 31, Alvin Ailey & Co.; 92nd St. Y; 4:00
Jan. 31, Music & Dance Around the World (Nocturne Dancers); Strauss Aud.; 8:30

SCHOOLS AROUND NEW YORK

Helen Tamiris has been teaching a Tues. class in advanced technique at the Michael Studios. Jan. 12 she begins a Wed. class. Composition is taught Fridays . . . Arts in Therapy courses are being offered at the Turtle Bay Music School. Dance faculty: **Irmgard Bertenieff, Marion Chace & Alida Vazquez** . . . **Vol Quitzow** began teaching the technical approach to Modern Dance Dec. 8 at 732 B'way. Classes meet Tues. & Thurs. at 7:30 PM . . . **Charlotte Nelson** will conduct an NYU spring semester course, "The Outline of Dance," Feb. 2-May 17 at the **Nadya Romanoff Studio.**

SCHOOLS AROUND THE COUNTRY

Maria Tallchief will be guest teacher Jan. 9 at **Tatiana Smith's Classical Ballet School**, Columbus, O. Event coincides with opening of new quarters for the school . . . There has been a notable increase of dance activity at **Mississippi State Coll. for Women**, at Columbus, under the regime of **Mary Elizabeth Delaney.** School recently presented a guest course by **Charles Weidman** and sponsored the local perf. of **Ballet Russe de Monte Carlo** . . . **Margarita Froman**, formerly of Bolshoi and Diaghileff co's is teaching ballet at the **Hartford Conservatory of Music, the Conn. School of Music** in Willimantic, and the **U. of Conn.** at Storrs.

Gertrude Lippincott & Robert Moulton, during Nov., taught and performed at Michigan State U., Wayne U., Lake Erie Coll., and Alverno Coll. in Milwaukee. They also gave master classes for the Detroit Bd. of Education . . . Performers from the **Lehua Dance Studio** in Sherman Oaks, Calif., after a US tour were recently seen in So. Pacific dances at the Pomona County Fair Grounds and on TV. Groups gives a Cerebral Palsy benefit Jan. 10 . . . Hollywood teacher **Kathryn Etienne** presented her students in 4 Nov. perfs. at the El Capitan Theatre.

"Modern vs. Classical" was the title of joint demonstration of technique and choreography Nov. 15 by the **Ballet & Modern Depts. of the U. of Utah.** Ballet sections had dancers **Fran Schwab & Wayne Brennon**, with **Gordon Paxman**, formerly of **SF Ballet**, narrating. Instructor **Shirley Ririe** led dancers **Joan Woodbury, Joan Kingston, Ann Pocock, Connie Jo Hepworth, Leabelle Mangleson, Dee Winterton, Weldon Syer, Vincent Rice and Lola Huth** (of Jose Limon co.) in the modern demonstration . . . On Nov. 14 the **U. of Utah's**

Orchesis presented a musical, "Promenade," directed by **Joan Francis.** Their Christmas program Dec. 2, 3 & 4 was also seen Dec. 10 in Park City . . . **Edna Alexander** has a new ballet studio in Bradenton, Fla.

ASSOCIATION NEWS

Associated Dance Teachers of Southern Calif. has a session for members, jrs. and non-members Jan. 10 at the Statler in LA. Chairman-of-the-Day **Corinne Leslie** has **Bob Regger, Bert Prival, Beth Berg, Betty Watson, Virginia Handford** as faculty.

Teachers at the 29th annual convention of the **La. Assn. of Dance Masters (DMA)** in New Orleans: **Bob Audy, Phillis Kapp, El Warner, Thomas Armour, Val Escott . . . Wash, DC, Chapter 17 of Dance Masters of America** has its annual 1-day convention Jan. 27 at the Shoreham Hotel. Faculty: **Hilda Butsova, Helyn Flanagan, Larry Stevens, Lucille Dubas.** On same dav, instructors give special classes for students.

Dance Educators of America hold a material session Jan. 24 at the Waldorf-Astoria in NYC. Faculty: **Jerry K. Salema, Paula Calleu, Jack King, Mary Jane Brown, Nino & Helen Settineri, Sal Leto, Arthur Kalmer. Mel & Gloria Riedl.** At DEA's Nov. 29 meeting **Lillafrances Viles** of Hyde Park, Mass., was installed as the new Pres.

A new DMA Club, called **Dance Masters of America, New England Chapter,** holds its 1st open meeting Jan. 10 at the Somerset Hotel in Boston. Faculty: **Robert Lunnon, Larry Stevens, Gerald Cummins, Jeremiah E. Richards.** Officers: **Irene E. Hogan,** Pres.; **Faith W. Yongsma,** 1st VP; **Ellen M. Ashenden,** 2nd VP; **Harriet A. James,** 3rd VP; **Myron G. Ryder,** Sec'y-Treas.: Directors: **Marita Meola Barker, Naomi E. Gilooly, Claire O'Malley. Christine J. MacAnanny** is delegate to the nat'l DMA convention.

Next meeting of **Dance Masters of Ohio (DMA Club 16)** is Feb. 14 at the Miami Hotel, Dayton. New officers: **Kay Lutes Himes,** Pres.; **Arita Lee Blair,** 1st VP; **Lorna Ewing,** 2nd VP; **Clement O. Browne,** Sec'y; **Marie Miller,** Treas.; **Bettine Winch,** Princ; **Joan Garrett Wine,** Asst. Prin. **Bess Newton Brown, Bill Franklin, Hazel Hudak,** Trustees; **Robert E. Potts,** Legal Advisor; **Mary Louise Megert,** Past Pres. Parliamentarian **La Rue C. Hope** has been made an Honorary Life Member.

Dec. 13 session of the **Dance Teachers' Club of Boston** was a gala Christmas party at the studio of **Mr. and Mrs. Carlton Richardson,** Athol Mass. A feature was a showing of the films of the 1959 London Star Ball. **Ron Greenwood** has been made 2nd VP of the DTCB. On Dec 3 a delegation from DTCB went to Lewiston, Me., to teach for the **Maine Dance Teachers Club.** They were **Russell D. Curry, Helen Merrill, E. Virginia Williams, Georgia Deane.**

CHICAGO NEWS

Choreographer **Ruth Page** & the ballet were a bright part of the Lyric Opera season. On the whole they came in for praise. One controversial ballet was the 12-min. bacchanale in "Thais." Truth to tell, it was more a balletic divertissement than a revel. A number of solos & pas de deux in a diversity of styles brought the opera to a detour. This was unusual for Miss Page, for her ballets are generally set in the proper period, but "Thais" was used as a show-piece. Public and dancers were delighted to see some of the promising young people in the co. given an opportunity to be seen. **Jane Beckman & Kenneth Johnson** danced a tricky pas de deux, and rewarding solos came from **Dolores Lipinski, Barbara Steele, Etta Burc, Orrin Kayan & Patricia Klekovic.**

Ballet Guild's Nov. 9 Young Artists program at the 8th St. Theatre drew a full house for a less than rewarding show. Nevertheless, there were several promising, even exciting, youngsters on view (including: **Margo Grimmer, Alexis Hoff, Deborah Pedore, Barbara Coyne, Beverly Lacek, Suzanne Testo. Rita Rojas & Toni Vandas.** Guest tists gave the program a lift — particularly Klekovic & Johnson in a pas de deux, Miss B & Miss Buro in a Hungarian piece, Miss Lipin **Jean Beaver & Ellen Gimpel** in solo variations . **Midi Garth** taught a master class for the Na **shore Dance Workshop** in Highland Park Dec. . . . **Sybil Shearer's** Dec. 6 concert again wa sellout and again left the audience stunned the miracle of Miss Shearer's personal perf. S has never danced better, and co. showed m improvement over its debut perf. Another dat set for Jan. 10 when the full-length "Within T Thicket" will be shown to Brazilian Flavia B ros, here on an exchange mission.

Ballet Russe de Monte Carlo, dancing in W waukee Nov. 27-28, was sold out weeks in a vance and greeted with enthusiasm. **Nina No** danced particularly well as did **Nathalie Krass ska & Irina Borewska. Leon Danielian, Ali Alonso & Igor Youskevitch** are on the guest l for Ballet Russe's Chicago engagement . . **Giselle & Francois Szony** dance 2 new routines the Palmer House's current show. They disp augmented techniques in solo passages and gre er polish throughout. In fact, they are quite t tastic even before they repeat their smash acrobatics in the familiar Rose Adagio which c cludes their act.

"West Side Story," which opened Oct. 8, not been doing as well as it should at the box office and is to close Jan. 9. The show is in cellent condition despite the absence of a m ber of the original leads. **Devra Korwin** is esp ially good as Anita as is **Thomas Hasson** as l der of the "Sharks" . . . "The Music Man," p its 1st year at the Shubert, has several dancers. **James Pompeii** now has the dance-l and does it very well. **John Widmer,** also in Shearer co., & **Gilde di Nunzio,** who was with Opera Ballet, have joined the cast too. Both b were also in the **Stone-Camryn Ballet. Sha Chmel, Betty Gour** pupil, is a new cast mem

ANN BAR

HOLLYWOOD AND LAS VEGAS

20th Century-Fox's "Billionaire" slowed d by withdrawal of Gregory Peck. Rock Hudson replace him, and currently Marilyn Monroe dance-in asst. **Maggie Banks** are polishing M Monroe's song & dance no's. Added to the are **Ruth & Jane Earl, Pat Treble, Judy Bradsh Edythe Udane, Bea Bush, Beverly Sims & Fr Radcliff** . . . Fox is talking with **Hermes** about staging **Barrie Chase's** musical no's "Daddy-O" . . . "The Story of Ruth" on the lot will have several dance no's . . . **Jack Ra** is staging a filmed TV sequence on the Fox lot . **Jack Baker** will stage Mamie Van Doren's dan in the Allied Artists' "Teacher vs. Sexpot" . . "The Desilu Revue," choreographed by Baker, been filmed and will be seen this month as TV spectacular featuring **Jerry Antes, Georg Darcy, Janice Carroll, Frances Martin, Majel B rett, Marilyn Lovell, Rob Barran, Gary Mento Bob Travis, Bob Osborne, Dick Kallman, Re Perry, Chuck Kichs & Johnny O'Neill** . . . E **Barton** choreographs an industrial show out H'wood this month . . . NBC rolls out the

(Continued on Page 8

ON TOUR THROUGH FEB. 15

Ballet Russe de Monte Carlo: Jan. 1-3, Chicago; 4, Des Moines; 5, Omaha; 6, Davenport, Iowa; 7-8, St. Louis; 9, Kansas City; 10, Wichita; 14, Pueblo, Colo.; 15-16, Denver; 18, Salt Lake City; 21-22, Portland; 23-24, Seattle; 25-26, Vancouver; 29-31, San Francisco; Feb. 1, San Jose, Calif.; 2, Berkeley, Calif.; 3, Sacramento; 4, Fresno; 5-6, Los Angeles; 7, Palm Springs; 8-13, Los Angeles; 14, San Diego.
Chicago Opera Ballet: Jan. 11, Dubuque; 12-13, Minneapolis; 14, Grand Forks, N.D.; 15-16, Winnipeg, Can.; 18, Albert Lea, Minn.; 19, Mankato, Minn.; 21, Grand Rapids; 22, Indianapolis; 24, Niles, Mich.; 25-26, East Lansing; 27, Kalamazoo; 28, Lorain, O.; 29, Warren, O.; 30, Rochester, N. Y.; Feb. 1, Corning, N.Y.; Feb. 2, Summit, N. J.; 3, Amsterdam, N. Y.; 4, Pittsfield, Mass.; 6, Providence; 7, Newton, Mass.; 8, Hartford; 9, Stamford, Conn.; 10, Newark; 11, East Meadows, L. I., N. Y.; 13, Poughkeepsie, N. Y.; 14, State College, Pa.; 15, Wilkes-Barre, Pa.
National Ballet of Canada: Jan. 8, Savannah, Ga.; 9, Columbia, S. C.; 11, Clemson, S. C.; 12, Atlanta; 13, Birmingham; 14, Knoxville; 16, Johnstown; 17, Cleveland; 25-30, London, Ont.; Feb. 1-28, Toronto.
American Center Ballet Co. (Joffrey): Feb. 1, Stoneham, Mass.; 2, Franklin, Mass.; 3, Bridgeport, Conn.; 4, Hazleton, Pa.; 5, Wilmington, Del.; 6, Woodbridge, N. J.; 8, Greenville, N. C.; 9, Raleigh; 10, Blacksburg, Va.; 11, Petersburg, Va.; 12, Cumberland, Md.; 13, McKeesport, Pa.; 15, Uniontown, Pa.
Jose Greco & Co.: Jan. 6, Bridgeport, Conn.; 7, Worcester, Mass.; 8, 10, Boston; 9, Providence; 11, Hartford; 12, Portland, Me.; 14, Philadelphia; 15, Newark; 18, Hershey, Pa.; 19, Summit, N. J.; 20, Corning, N. Y.; 22, Dayton; 23, Pittsburgh; 24 (mat), Cleveland; 25, Mt. Clemens, Mich.; 26, Charleston, Ill.; 27, Milwaukee; 28, Rockford, Ill.; 29-30, Detroit; 31 (mat), Chicago; 31, Elmhurst, Ill.; Feb. 1, Columbus, Ind.; 3, Des Moines; 4, Omaha; 5, Hays, Ka.; 6, 7 (mat), Denver; 8, Grand Junction, Colo.; 9, Salt Lake City; 12, Calgary, Can.; 13, Edmonton, Can.; 14, Tacoma; 15-16, Seattle.
Roberto Iglesias Ballet Espanol: Jan. 13, Key West; 14, Ft. Myers, Fla.; 15-16, Miami; 18, Tampa; 19, Ocala, Fla.; 21, Selma, Ala.; 25, Charleston, S. C.; 28, Charleston, W. Va.; 30, Washington; 31, Hempstead, L. I.; N. Y.; Feb. 1, Princeton, N. J.; 2, Baltimore; 4, Richmond; 5, Durham, N. C.; 6, Roanoke, Va.; 8, Muncie, Ind.; 10, Indianapolis; 12, Milwaukee; 14 (mat), Chicago; 15, St. Louis.
Polish State Folk Ballet (Slask): Dec. 29-Jan. 1, 2 (eve, mat), 3 (mat), San Francisco; 8-9, 10 (mat), Cleveland; 11-12, Buffalo, N. Y.; 13-14, Pittsburgh; 16, Newark; 17-19, Philadelphia; 20-21, Washington.
Andre Eglevsky Petit Ballet: Jan. 19, Brockport, N. Y.; 21, Bryon, O.; 23, Freeport, Ill.; 24, Downers Grove, Ill.; 26, Ft. Madison, Iowa; 27, Canton Ill.; 28, Alton, Ill.; 30, Belleville, Ill.; Feb. 1, Alamosa, Colo.; 2, Santa Fe; 4, Flagstaff, Ariz.; 5, Blythe, Calif.; 6, Coronado, Calif.; 8, Laguna Beach, Calif.; 9, Corona, Calif.; 10, Banning, Calif.; 12, Fullerton, Calif.; 14, Westchester, Calif.; 15, Lompoc, Calif.
Andre Eglevsky & Maria Tallchief: Jan. 8, Buffalo; 9, Columbus, O.; 15, Grand Rapids; 17, Oklahoma City.
Rod Strong Dance Quartette: Jan. 9, Amityville, L. I.; N. Y.; 11, Punxsutawney, Pa.; 12, Huntington, Pa.; 13, Auburn, N. Y.; 16, Waterford, Mich.; 18, Cuyahoga Falls, O.; 19, Franklin, Ind.; 20, Dubuque, Iowa; 21, LaCrosse, Wis.; 23, Marshfield, Wis.; 25, Fairfield, Iowa; 26, Keokuk, Iowa; 27, Atlantic, Iowa; 28, Maryville, Mo.; Feb. 1, Miami, Okla.; 2, El Reno, Okla.; 3, Muskogee, Okla.; 5, Stuttgart, Ark.; 8, Opelousas, La.; 9, Laurel, Miss.; 10, Jennings, La.; 11, Corsicana, Tex.; 12, Palestine, Tex.; 13, Beeville, Tex.
Merce Cunningham & Co.: Jan. 28, Western Illinois Univ., Macomb; Feb. 3, So. Illinois Univ., Carbondale.
Erick Hawkins & Barbara Tucker ("Here and Now with Watchers"): Jan. 11, Univ. of Toronto.
Jean Leon Destine & Co.: Feb. 10, Greensboro, N. C.;
Joseph Gifford Dance Theatre: Feb. 8, Juniata College, Huntingdon, Pa.; 10, State Teachers College, Kutztown, Pa.
Anne Wilson ("The Ballet Story"): Jan. 7, Hinsdale, Ill.; 9, Moline, Ill.; 11, Oak Park, Ill.; 12, Mason City, Iowa; 14, Creston, Iowa; Feb. 9, Pelham, N. Y.
Marina Svetlova & Co.: Jan. 18, Athens, Tenn.; 20, Edmunson, Md.; 21, Parkeville, Md.
Lalli (Hindu dance); Jan. 8, Lincoln College, Pa.; 11-14, West Hartford, Conn.; 15, Trenton; 16, Middletown, Conn.

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Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

Editor-in-Chief **Lydia Joel**

Associate Editor **Doris Hering**

Art Director **Rudolph de Harak**

Advertising Manager **Toni Holmstock**

Publicity Director **Donald Duncan**

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West Coast Adv. Representative **Robert J. Friedman**

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Contributing Editors

Ann Barzel, Selma Jeanne Cohen, Arthur Knight, Leo Lerman, James Lyons, Thalia Mara, Lillian Moore, Walter Sorell

Staff Photographers

Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 647 N. Pine Grove Ave.

Dallas:
Tori Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

San Francisco:
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty, 1101 Prospect Ave., Hermosa Beach

Australia: Beth Dean, 43 Bremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Bovesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Nuevo Teatro De Danza, 16 de Septiembre #26 altos, Mexico D. F. **Portugal & Spain:** Luigi Gario, Rua Conceicao 113-3rd — Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vermeerstraat 14b, Rotterdam (overschie). **West Coast Adv. Offices: R. J. Friedman Associates,** 5880 Hollywood Blvd., L. A., HO 7-5625; Edward Gamrin & Don Ferrul, 260 Kearney St., San Francisco 8, EX 7-0632.

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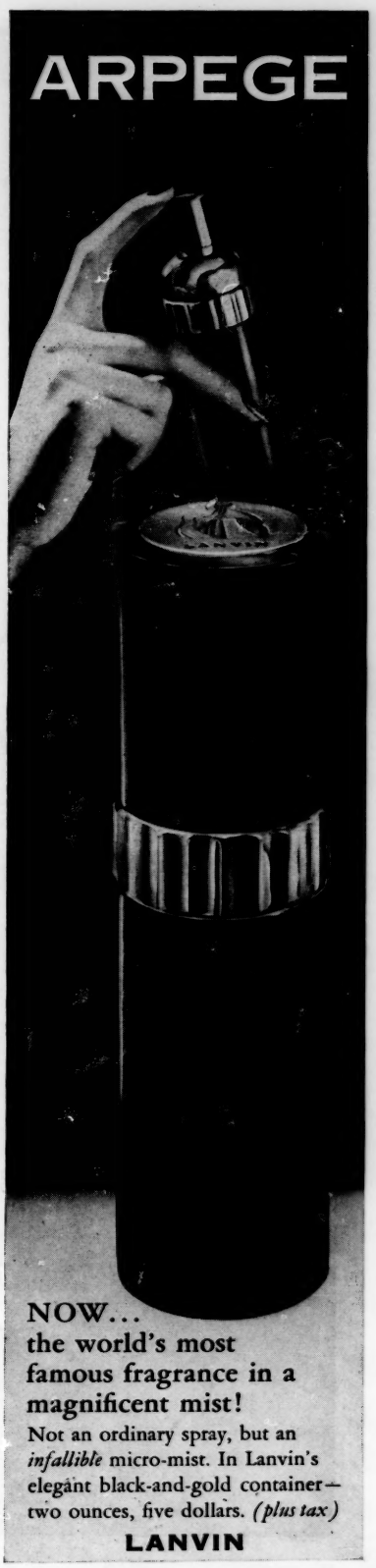
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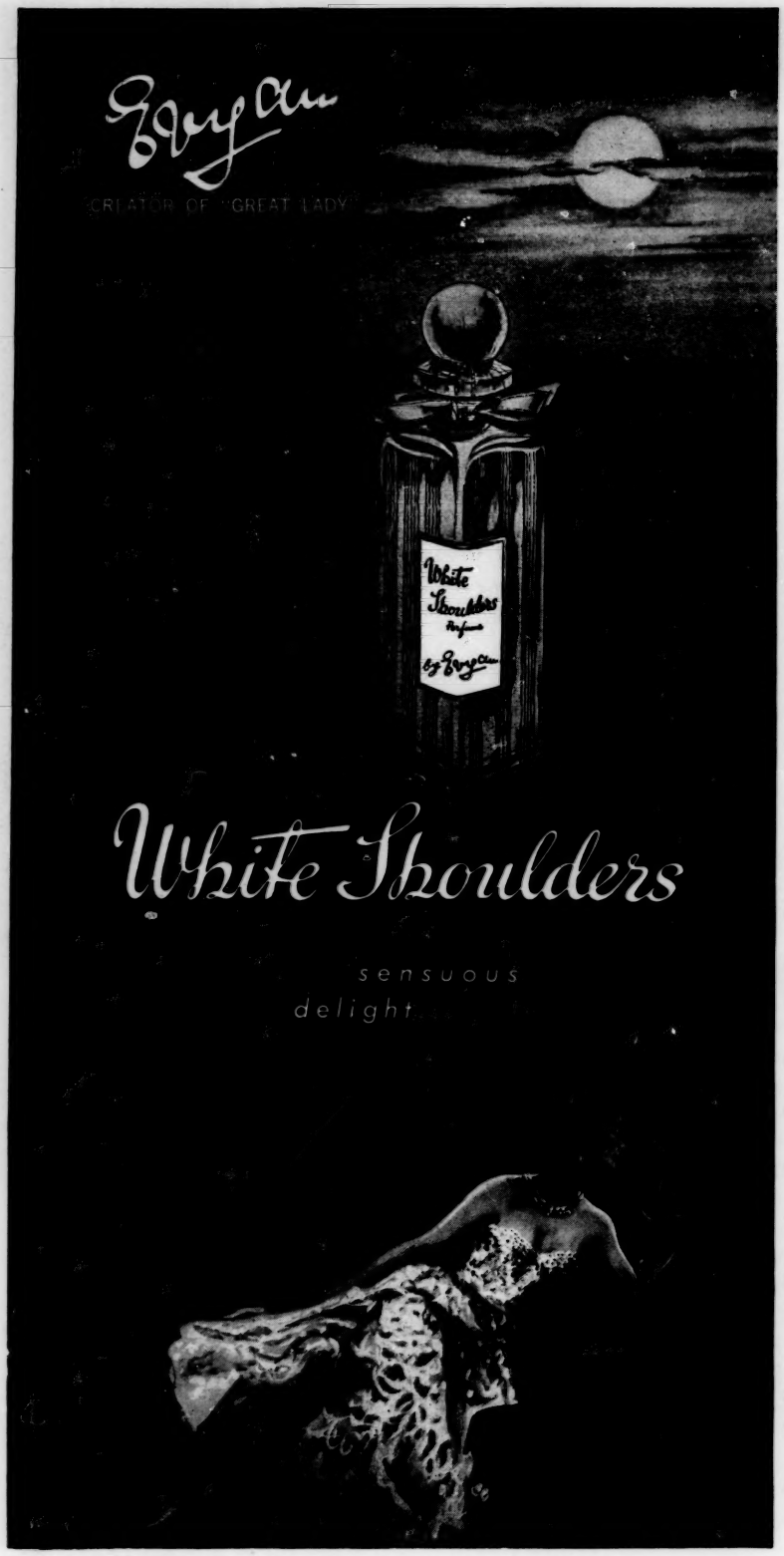


RECORDS FOR DANCE

BY ROSALYN KROKOVER

The time has come. More and more of the new recordings are available only in stereo. Phonographs that reproduce only monaurally are gradually spinning their way toward obsolescence. There is one temporary solution other than a new stereo set, providing the basic equipment is adaptable. The first requisite is a very light tone-arm. Having that, replace the monaural cartridge with a stereo cartridge. Your stereo records then can be played with fairly decent results. Consult an expert before making the change.

That being out of the way, the column this month will deal with a mish-mash of music from many lands.

Starting with this country, there is The All Time Great Polkas, played by Frankie Yankovic and his group (Columbia CL 1358, monaural; CS 8165, stereo). There are a dozen pieces on this disc, and the selections include "Beer Barrel Polka," "Hoop-Dee-Doo," "Tic Tock Polka" and so on. The combination of two accordions, piano, bass fiddle and guitar makes for real beer-hall music, and fun it is. Try this one for your next studio party.

An extraordinarily live disc for the folk dance enthusiast is the Alan Lomax Folk Song Festival (United Artists UAL 3050), from a Carnegie Hall concert, applause and all. The performers include Jimmy Driftwood, the Stoney Mountain Boys, Woody Guthrie, Memphis Slim and Muddy Waters. Music ranges from something like an Ozark hoe-down tune, "Sal's Got A Sugar Lip," to "Boogie Woogie Memphis" and "Hoochie Coochie Man." As a bonus, timing is given for every number. Always a help.

Two unusual discs with material from our neighbor south of the border are worth investigating: Bullring! (Riverside RLP 5501) and Mariachi Band (Riverside 12-837). Bullring! is subtitled The Sounds and Story of La Corrida. The matador Carlos Arruza is the commentator. In his soft-spoken, Mexican-accented English, he explains the meaning of the *corrida*. He is so persuasive that even the most anti-bullfight individual would have to concede that it must be an esthetic experience.

The second side is devoted to an actual bullfight from the Plaza Mexico, with an explanatory narrative followed by an uninterrupted actual fight from El Toreo.

Spanish dance students should find this disc particularly rewarding. The Mariachi Band is described as Mexico's biggest and wildest band with some forty street musicians playing and singing.

Alpine Festival (Columbia WL 159, mono; WS 309; stereo) has a group of sixteen highly varied and charming folk-songs from many of the Swiss provinces. Quite a jump from Mexico, but well worth the effort. Among other things, this disc has the famous queen of the Swiss yodelers, Therese Wirth von Kanel. She is, in one word, sensational.

Also, for virtuosity of a native kind, try Paprika! (Columbia WL 160 mono; WS 310, stereo). Authentic Hungarian gypsy folk songs and dances are the feature of this disc. Plenty of hot gypsy fiddling here.

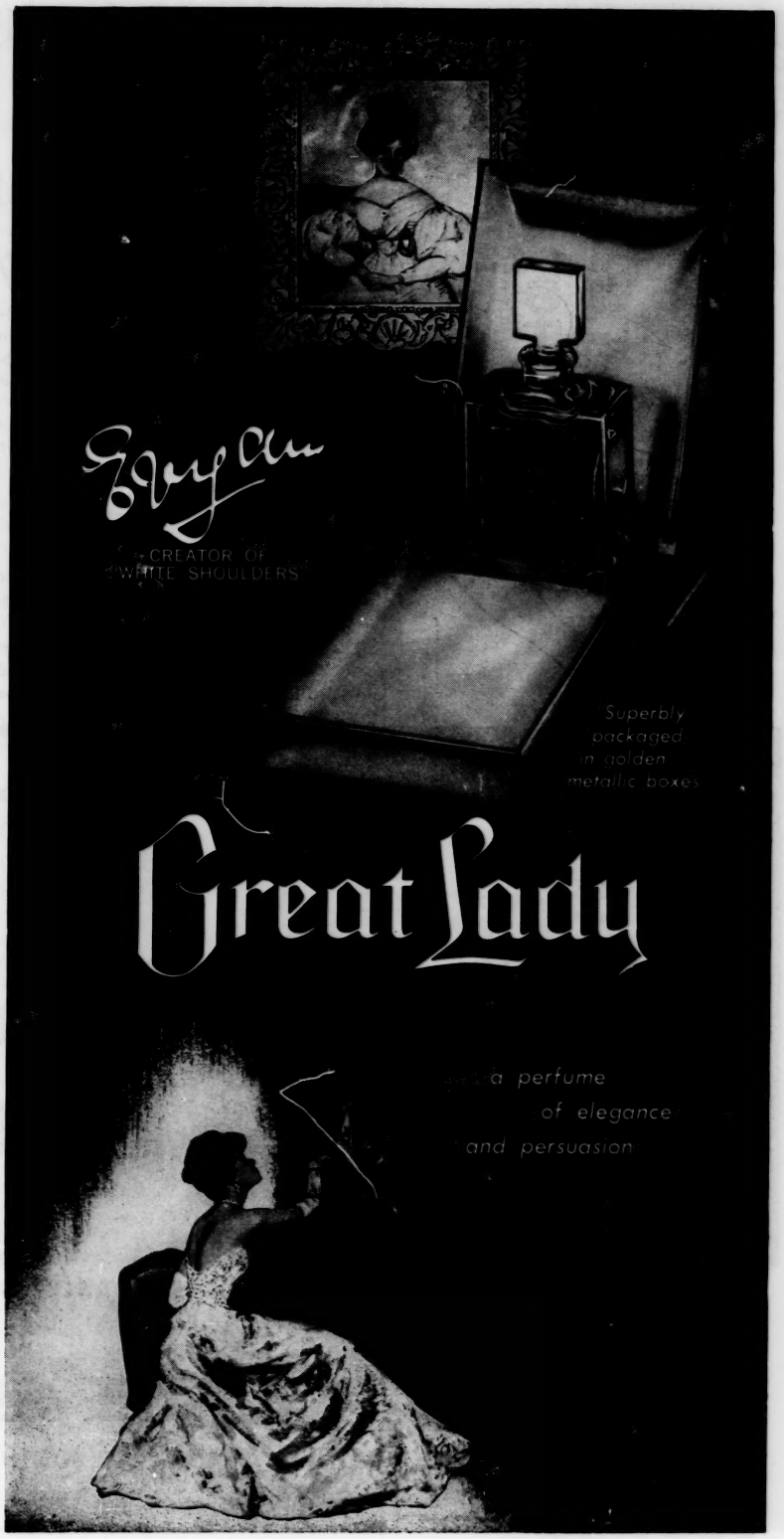
For the more formalized type of folk dance there are the Dvorak Slavonic Dances (Telefunken TCS 18015, stereo), as played by the Bamberg Symphony Orchestra under the direction of Joseph Keilberth. This is lovely music, and several of the dances, used as a suite, would make for a colorful recital piece. The same conductor and orchestra have also made a disc of some of the very popular Johann Strauss Waltzes (Telefunken TCS 19018, stereo). *The Blue Danube, Artist's Life, Emperor Waltz* and *Wine, Women and Song* make up the list. In both cases, the music is well played, and the records are sold at the low price of $2.98 each. At this price the discs are real bargains.

THE END

on the cover

When New York City Ballet opened its Dec. 8-Feb. 7 winter season at City Center, the two people on our cover were both fresh faces on the scene. Although Maria Tallchief, often considered as America's greatest ballerina, was star of the company for many years, she has been on maternity leave of absence since the spring of '58. Erik Bruhn, Danish-born-and-trained premier danseur, is making his debut with NYC Ballet this season. The two will be seen together in several repertory works, including "Swan Lake," "Pas de Dix," "Nutcracker," etc.

PHOTO BY JACK MITCHELL



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LOOKING AT TELEVISION

WITH ANN BARZEL

"The Triumph of Talent" could have been the title of Gene Kelly's hour of sheer unadulterated entertainment on Nov. 21. It was intelligently planned and thoroughly professional. Ideas were clever, lines witty, routines snappy, and dance predominated. Kelly had the wonderful assistance of Carol Lawrence and Donald O'Connor. However, as director, choreographer, singer and dancer, Kelly prevailed and presided and proved that an hour of Kelly flies on winged feet.

A resumé of the show demonstrates how much excellent material was packed into one program. But it was the skill of the three stars that made the material sparkle. The show opened with "Has Anybody Here Seen Kelly," a smart tap number with Kelly and an ensemble of boys in derbies. On the heels of this came a song and dance in a park setting, where Kelly met lovely Carol Lawrence and queried "Shall We Dance." Then came an encounter with Donald O'Connor, and the two song-and-dance boys bantered brightly and, announcing that as "birds of a feather, let's wear out some leather," they stepped out most lightly.

The most elaborate part of the Kelly show was a spoof of vaudeville for which the three stars used their multiple abilities to run through an entire music hall bill from mind-reading to comedy patter.

ENCORE: Hollywood's Taina Elg and Gene Nelson and NYC Ballet's Jacques d'Amboise and Allegra Kent, above in rehearsal, appear once again as a quartet on the Bell Telephone Hour, Jan. 1.

Miss Lawrence held up her end notably, especially in a fast tap routine with headline hoofers Kelly and O'Connor.

The most imaginative part of the production was an after-the-New-Years-Eve-party scene wherein the dancers walked on walls, their arms held up by balloons. The one serious number, all about a fine Spanish lady and a gypsy bandit, might have been dull or pretentious, but was neither. While a Flamenco singer sang the legend, Miss Lawrence, Kelly and the group danced it; and the scene shifted from gypsy cave to moonlit garden. It took no stretch of imagination to see Carol Lawrence as a beautiful Spanish maiden, but Kelly as a gypsy bandit! Yet he was convincing. Most amazing was his tap in *farucca* manner, or was it pure *farucca?* The episode included a romantic pas de deux by Miss Lawrence and Kelly, with a blue satin cape and silvery moonlight to set the atmosphere.

Some moments later Kelly came back and proved that a good dancer with an original routine can make an old dance craze like Balling the Jack interesting. The finale of the show was a relaxed bit of kidding based on the premise that singers have it easy — they can do their stuff sitting down. So Kelly and O'Connor sat themselves on stools and tapped away. But before many choruses they were jumping up and on and over the stools and knocking themselves out in a smash finish. While the television industry is turning itself inside out to find out what's wrong, it could look to a field where an honest game has been going on right along.

The other thrill-of-the-month was Jerome Robbins' *N.Y. Export: Opus Jazz* on the Nov. 29 Ed Sullivan show. It was a bit shattering to hear Sullivan bumble his introduction of the great choreographer, but one noted Robbins took it lightly. His equanimity was due, undoubtedly, to the fact that he had forestalled any bumbling on introducing his ballet. It was announced by printed screen credits that stated clearly that we would see three sections of *New York Export: Opus Jazz*—"Entrance," "Statics" and "Improvisations." Besides the excitement of superb choreographic invention

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TELEVISION *(Cont'd from Page 13)*

and an intrinsically brilliant dance style, there was the joy of excellent dancing. The photography was above average. It seemed planned with some regard to the structure of the dances. The changes of angle were designed around the dance and not for mere variety of focus.

The Dinah Shore Show, taking a cue from Sullivan, has shown foreign dance troupes that often tour only to the big cities. It was indeed a public service to give the entire nation a view of the Philippine Bayanihan dancers and Israel's Inbal in recent weeks.

Special shows were numerous in the past month. The Shubert Alley pageant on Nov. 13 had snips of chorus dancing of every type to introduce numbers — the choreography credited to Marc Breaux and Deedee Wood. There was one distinguished dance number, Michael Kidd's "Whip Dance" from *Destry Rides Again*, danced with skillful violence by Marc Breaux, George Reeder and Swen Swenson.

Marge and Gower Champion danced on Sid Caesar's Dec. 2 special, spotlighting pathos for a change from their usual romancing. Gower was delightful as a leading singer in the opera spoof "Il Marriage de Fausto."

Jose Greco was a charming guest on the Dec. 3 Big Party. He danced *El Cortijo* with members of his company and in general proved he was a pleasant and witty addition *(see p. 32)*. A dancer who serves a function as well as giving pleasure is Luis Olivares, who adds color and Spanish fire to the Revlon commercial on this program.

Thanksgiving holiday brought out a rash of square dancing. The forthright kind done on American Jubilee gets right dull. Theatricalizing it may be the answer, but it takes choreographic invention rather than directing a square to disintegrate one into a skirt-swishing cancan, like that on the Pat Boone Show of Nov. 26. A much better treatment of the same problem was seen on Polka Parade of Nov. 26. Choreographer Aaron Girard had his two well-trained couples doing a lilting bit of gingham-gowned Americana that had air turns and pirouettes between the skipping. It had a wholesome as well as robust air.

Agnes deMille on Small World, Dec. 6, really didn't say much beyond avowing that she is a liberal. She sent out a flyer on federal subsidy of the arts, but it got lost in the shuffle. Compared to Hedda Hopper, who was sharing the screen, she seemed an intellectual giant. *THE END*

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IN THE NEWS

Jack Mitchell

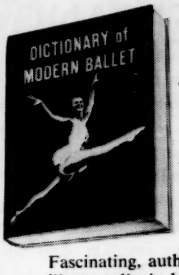
DEBUT: Stars of the dance world joined N.Y. Herald Tribune critic Walter Terry on Nov. 17 at the swank Four Seasons to celebrate the publication of his original Dell pocketbook, titled "Ballet: A New Guide to the Liveliest Art." L. to r.: Alicia Markova, Martha Graham, Terry, Alexandra Danilova, Edward Villella. In the background, the bartender.

BIG BUSINESS AND BALLET: Ballet Theatre Foundation's Men's Committee held its first meeting Dec. 3 at N.Y.'s River Club. The group of distinguished business men was addressed by Agnes de Mille and author-editor Norman Cousins. Above, l. to r., with Ballet Theatre ballerina Lupe Serrano, are co-hosts of the evening Kenneth A. Ives, realtor; Julian Street, Jr., Public Relations Director of U.S. Steel; and H. S. Mackenzie Burns, President of Shell Oil Co.

Jack Mitchell

ALA. TO N.Y.: It was a Dec. 1 wedding in NYC for Richard Englund and Gage Bush. Formerly artistic director and leading dancer, respectively, of the Birmingham Civic Ballet, they'll live in N.Y. Mr. Englund joins Juilliard dance staff.

Dictionary of Modern Ballet



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Notes from a conversation with the founder-director of Israel's Inbal

SARA LEVI-TANAI: DREAMER AND DOER

"I was born in Jerusalem. My mother died when I was 6, and since living alone with my father didn't work out, I was soon put into an institution for orphans. I was always dramatizing, telling stories, and by the time I was 12, the people in authority decided that this clearly indicated the career of a kindergarten teacher. And so I was sent off to study nursery subjects at the seminary.

"How enormous was the shock of seeing my first movie! I was 14. It shook me from head to toe. I sat down and wrote every detail of the script to a girl friend. And, in fact, for a long time afterwards, I did the same with every film I saw.

"I was beginning to feel a stirring interest in music, dance and speech that was hard to define. It was a rebellious inner struggle that I didn't understand, and nobody around me did either. It had something to do with seeing my father, who, like my mother, was a Yemenite, dance in the temple. Those narrow, ecstatic, inspired movements that came from a people oppressed, isolated, who lived in the ghetto of an Oriental country seered me.

"The Yemenites are rich with 2,000 years of their treasured traditions. Song, dance, poetry, are so natural to them that they never think that what they are doing is anything except everyday behavior. The very thought of putting any of it on view, on a stage, was shockingly inconceivable, not to mention irreligious.

"It was now World War II. Tel Aviv, where I then lived, was being bombed. I had been married, and had a baby. I went off to a kibbutz (a farm cooperative), with my husband and child. Every one was working in the barn, in the kitchen, in the field. There was more than plenty to do, but somehow it was not enough for me. I arranged an entertainment. I was breast feeding my second child during those evening rehearsals, coaxing the cook out of the kitchen, the workers out of the barn, teaching them songs that I improvised, dances that I lovingly made up.

"We finally did the performance at the kibbutz. It all seems very funny to me now. The women wore nightgowns for lack of other appropriate costumes. But somehow, even though the Yemenite song and dance were strange to the Europeans and Israelites, too, and even though they were not at all performers, they seemed to recognize, to relate to something about it all, and they—as well as the audience—reacted with great feeling and empathy. There was much encouragement for me.

"I had never had any formal dance training, and have, in fact, had none since. Yemenite women hardly ever dance. It is the men who have always been the performers. The women have traditionally done only a sort of shuffle with a little forward-back hip undulation. But how can I show what I want, even though I myself am not a dancer? It's very easy for me. I can work with a dancer for a long time to make a movement just the way it should be. Why? Because there must be burned inside of me this knowledge, this something from the past that perhaps cannot be taught, only awakened.

"More and more as I did my work in the kibbutz, I was being pushed within myself to something else. And finally, I said to the leaders of the kibbutz that if they did not build a theatre for me, no matter how modest, I would have to go. And I did, leaving my husband and our two children with him. (The boy, now nineteen, could be a fine actor. He hopes to be a pilot. My daughter plans to be a painter.)

"To return, I applied for admittance to all the theatre groups that then existed in Israel. They all claimed that they had nothing in their repertoires suitable for me. I am under 5 feet tall, very slight in build, clearly of Yemenite descent.

"But I had to go on — perhaps in my own theatre. These words are light, but it was then so very painful for me. In 1949 I gathered a group of boys and girls from the Yemenite community, which had suddenly evolved in Israel as a result of their mass transfer from the southern tip of Saudi Arabia in 1948.

"But voice and speech are very difficult to train, very revealing — even more than dance and music, I find. And although it was not my actual intention, the group were soon doing more dance than acting. But that gave me pleasure, too. It did not take more than two or three Yemenite women sitting in a doorway and talking together, lifting their neat shoulders and turning their little dark heads, to set me afire with ideas.

"Members of my company gradually gathered, one by one. We performed, almost from the beginning, for organizations, kibbutzim, groups all over the country, in wartime and in peace. Israel is not a big country, and almost always we can come back to Tel Aviv to sleep. The members of my company have had little education. Most have gone to school until, say, they were 14. They are childish in many ways, but they have a receptivity and a need that sometimes makes me feel that they are eating at my flesh and bone. It is as if they would absorb 'everything'.

"Most unusual of them all, in fact most unusual of any person I have ever met, is Margalith Oved, the company's star, who has been with it since its inception. She seems to have been born into a harmony, a humility, and a profundity of spirit. There are times when she is rehearsing that those around her stand polarized by the experience of being near, and they can only stand and watch.

"Many, many people tell me that my mother was always called on at Yemenite funerals to sing. They say she improvised, with beautiful words and music, little songs about the situation or the person's life. When Inbal first came to the United States, some of Margalith's brothers and sisters and her father and mother taped a record which they sent over to her in the

Below:
Sara Levi-Tanai, center, and some members of Inbal at the reception tendered the company on Nov. 24, after opening of their 2-week N.Y. season. Distinguished guests included Israel's U.S. Ambassador.

V. Sladon

U.S. I don't understand Yemenite Arabic, but members of the company who do say that she used wonderfully beautiful words. A simple, uneducated woman, mother of eleven children, who has lived in physical poverty all her life, speaking with such richness! And even though I couldn't understand the words, the deep, glorious tones moved me greatly.

"The Hebrew that Yemenites speak is much purer and much more cleanly delineated than the Hebrew that is generally spoken in Israel today. And I have not lost the dream — I will still have my theatre, some day, in which the performers will speak true Hebrew.

"I don't know, exactly, the direction of Inbal. Perhaps it will coexist with a theatre section, perhaps the two will merge. I *do* know that Inbal today has four basic principles, and that just within those areas alone I have enough to do for more than a lifetime. Those concepts are: 1) Jewish tradition and ritual; 2) the Oriental landscape; 3) Yemenite folklore; 4) Israel today. With emphasis on any one of them, or on a combination of any or several of these, there is endless possibility.

"Perhaps I will soon combine the *bar mitzvah*, which is the Jewish ceremony which celebrates a boy's thirteenth birthday, with the stylization of the Bucharian Jews. Bucharia is a section of Oriental Russia where Jewish dance and song have few differences from native Bucharian tradition. Yizhak Eliaserov of our company plays a small instrument called the Chang, which he learned from his parents, who are Bucharian. Showing this particular Oriental landscape and how it has transformed and yet perpetuated the ritual of the *bar mitzvah* should be very interesting. There are things that I might do with the Jewish ritual of the Kurd tribes, too. All of this has to be done, and so much more.

"I am forever grateful to Jerome Robbins for the part he has played in my life. Not knowing what I was doing all those early years, not being able to compare or judge, I had to find myself and my pattern quite alone. When Jerome Robbins came to Israel in 1951, three years after I had started the group, it was not yet known as Inbal. He was trying to arrange a program of Israeli folk dance for presentation in the United States by the American-Israel Fund. And it was the intention of the Fund to have on such a program a few Yemenite dancers in one or two numbers. However, at the meeting in Tel Aviv, where officials and dancers were gathered — I was not there, for some reason which I don't remember — he told them that the most interesting material he had seen in all of Israel was my group. He afterwards invited me to dinner at his hotel. It was a very great thrill for me. And when he told me that I was a 'true artist,' I wept. I think that all my life I had been waiting to hear this. What he did for my morale by his support and interest gave me much of the strength I've needed since then.

"It was he who suggested that the American-Israel Fund send Anna Sokolow to help teach the members of Inbal. He has great respect for her as a teacher, and felt that in addition to offering technical assistance she would know how to keep hands off the choreography, spirit and quality of the company. Anna now says that it was her job to turn the group from amateur to professional without injuring it. And she has done it with marvelous skill. To both of these people I am forever indebted. But for the dance, the song, the speech, the spirit of Inbal, I know where my sources are. As I close my eyes now I see them in my father as he danced, in ecstacy, at the Simches Torah ceremony at the synagogue." *L.J.*

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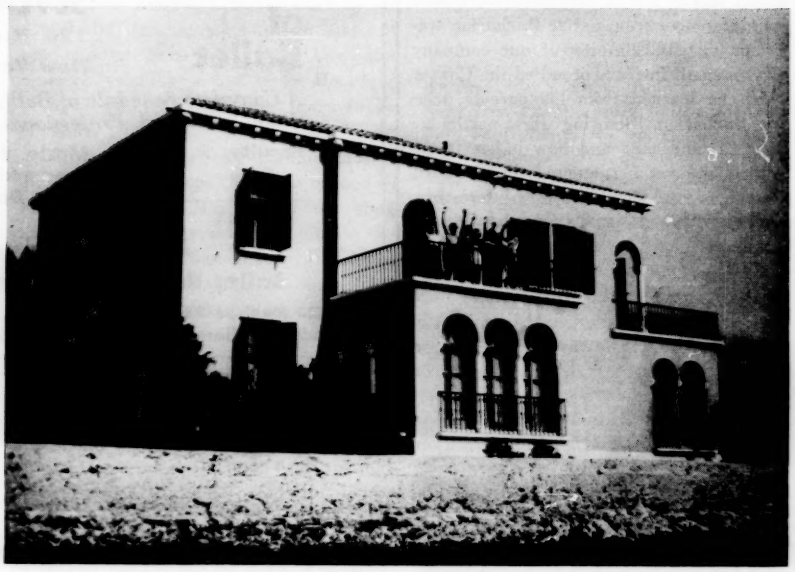

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THE NAME DROPPER

The jet age is affecting everything — even the beautiful make-believe world of ballet. Now that it's possible to get practically anywhere the same day, we're likely to find Markova dancing in London on Tuesday and in Tulsa on Thursday.

A continent-hopper currently in our midst is Erik Bruhn, premier danseur of the Royal Danish Ballet. When he finishes guest starring in the winter season of the NYC Ballet, he jets back to Copenhagen for a month, to perform with the Royal Danes, and to work with Swedish choreographer Birgit Cullberg on her new ballet, *The Lady from the Sea*. Then back he comes to New York for the spring season of American Ballet Theatre, in which the Cullberg work will be premiered. Next he will probably go with Ballet Theatre on their tour of Europe (including Russia).

In a hallway chat at the School of American Ballet, Bruhn talked with us about an aspect of time other than that needed for travel. And now we've heard everything — a ballet star suggesting that there could be such a thing as too much rehearsal time!

He recalled the time when Balanchine's *Symphony in C* was staged for the Danish Ballet. In the schedule of that state-supported company, the alloted preparation time was three weeks, a luxurious period which made it difficult to maintain the tension and sense of urgency which seems to be necessary for a successful premiere. On the other hand, he does not endorse the opposite condition, the extreme which one finds in America. In preparing to do the same *Symphony in C* (in which he dances a different movement) with the NYC Ballet, Bruhn had a little better than two hours of rehearsal!

Shifting from one company to another has its problems, of course. The ease with which an adjustment can be made, says Bruhn, depends, to a large extent, on the clarity of the company's artistic direction. He gives high praise to the guidance of the NYC Ballet by Balanchine, whose aims and esthetics pervade the atmosphere from the rehearsal studio to the City Center stage.

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Especially attractive dancers with high spirits are sought by Wally Seibert, who choreographs CBS-TV's Revlon-sponsored "The Big Party" *(see p. 29)*. This show uses "party guests" who can dance and say a line or two when necessary. "The Big Party" is a bi-weekly star vehicle tied together with a party theme, is seen 9:30-11 p.m., alternate Thursdays. Dancers between the ages of 18 and 28, able to "act naturally at a party," may send credits and photos to associate producer

Wally Seibert

Mara

Bob Tamplin at Park Towers Television Productions, 130 West 56th St., NYC. Mr. Seibert, ex of Ballet Theatre, the de Cuevas Ballet, B'way and TV shows, says that as an "all-round dancer" himself, he usually expects same from people he hires. The show so far has relied mostly on stars for dance numbers, but each show is different.

Last month we mentioned summer stock as a likely medium for earning Equity status. China-born Russian dancer-choreographer Mara produces both children's shows and Equity stock productions. Miss Mara has become more or less official choreographer for Equity stock productions of Oriental musicals, especially *Kismet* and *The King and I*. Last summer she sometimes had six companies in simultaneous production, and was continually short of Oriental-trained dancers. Her present summer projects include producing, directing and choreographing four musicals on which she has yet to decide — a candidate is *Once Upon A Mattress*, if available. For these, she will need non-Oriental as well as Oriental dancers.

More immediately, she is due to stage *Kismet* in Palm Beach, Fla., rehearsals starting Feb. 2 for a Feb. 9 opening. Leaving New York for South America Jan. 1, Miss Mara was anxious to be set with all her first-crew dancers by that time. However, for replacement needs, she will be glad to accept pictures and resumés sent to her at 42 Riverside Drive, NYC. Positively no phone calls. Dancers must either be Oriental or have Oriental dance training, preferably dark-haired, ranging in types from people with comedy flair to small (5 feet) dancers of childlike appearance to those who are tall and stately. No set type. Non-Equity dancers may apply, but will have to join Equity on acceptance. Paid rehearsals are in New York, with out-of-town engagements usually lasting two to three and a half weeks at a time. On summer musicals, dancers may be used in one or another throughout the summer. Great urgency for dancers arises from conflicting openings.

Those with modern dance, character and jazz backgrounds should mention this also with a view to the new children's program "Come Along with Mara to a Russian Fairyland," being readied for the end of 1960 to start touring Feb., 1961. Those with only ballet training are not generally suited to Miss Mara's work.

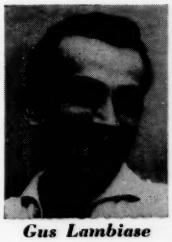
The demand for Oriental-looking dancers is partly due to the real scarcity, partly to sudden spurt of Oriental-flavored musicals on B'way. Jerome Whyte, producing the second *Flower Drum Song* company in London, is now there seeking talent. For both this and replacements in the Stateside company, Eddie Blum of the N. Y. Rodgers and Hammerstein office, 488 Madison Ave., advises that applications are being accepted "all the time." In England, local talent with an Oriental appearance, as well as Islanders, light-colored people, and Orientals may address their credits to Mr. Whyte, c/o William-

son Music Co., London office of the Rodgers and Hammerstein representative. Material should be addressed in New York to Mr. Blum. Casting for London is expected to continue through Jan., with a Feb. 18 date set on start of rehearsals and a projected March opening. The dance foundation required is jazz and soft-shoe ballet — Oriental technique not needed. The New York company has twelve girls and eight boys, no figures set for London.

Fare for children often is in the dance-dialogue form. This past Christmas saw four local *Cinderella* productions for children. Easter is another high point. There are too many active groups playing to children in NYC to list. Some are quite small, but, surprisingly, offer unexpected remuneration compared to other off-B'way non-Equity companies.

G. J. Lambiase is executive director of the Theatre for Children, of which Pilgrim Productions Dance Studio is an adjunct (though almost all dancers are drawn from other schools). Mr. Lambiase is one of the "never had a dance lesson in my life" class, who choreographs for professional dancers. He was directing a children's show in 1951 when someone decided to add dancers to the cast. "I had never seen such people before," Mr. Lambiase says. "Watching those kids work their poor heads off, all for what seemed like nothing, I thought they were crazy."

Gian Pace



Gus Lambiase

As he learned better, he decided to have a ballet company of his own one day to "give those kids a place to work." He now does all his own choreography with technical help from associate producer Betsy Drew, using only ballet dancers. Present Pilgrim Production company numbers eight, with an annual turnover of about three. Mr. Lambiase plans to form a second company. Those interested may mail their credits to him c/o Pilgrim Productions, 242 West 56th St.; call CI 5-9541; or drop in between 10 a.m. and 7 p.m. daily. The present company pays $12.50 per performance. It works in conjunction with Town Hall (affiliated with NYU), and Brooklyn Academy, per-

(Cont'd on Page 58)

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ROBBINS IN PERSPECTIVE*

BY JAMES MONAHAN

If I had really said, as *Time Magazine* misquotes me as saying, that Jerome Robbins' was "the best foreign ballet by far that London has ever seen," then I would have been as brave as that other critic who described Antony Tudor as the world's best choreographer of the last 150 years (or was it 200?). I am much less brave than that. The remark, as misquoted, is of course nonsense: my admiration of Ballets: U.S.A. is not quite so intemperate. But, since some people are likely to regard the present article as being "anti-Robbins," I want to establish that I admire the Robbins ballet less wildly than *Time* makes out, but heartily nevertheless.

British worship of Ballets: U.S.A. has gone too far. *The Times* has even consecrated a leader *(lead editorial, generally on int'l affairs)* to the subject, turning praise for the art of Jerome Robbins into a cane for smacking the Royal Ballet. Not that it is a bad thing for the Royal Ballet to be caned (only, please, with a more percipient hand). The greater the value we attach to it the more ruthlessly we should now (for instance) be making it wear a dunce's cap inscribed *La Belle Dame Sans Merci.* And we do well to note the ecstatic reception of the Robbins ballet in this country as a warning that the public is evidently glad of a change from Royal Ballet fare.

But criticism, which is sound enough in describing the Robbins Ballet as a tonic, goes too far when it implies that as between the two ballets it is ours which has everything to learn. I do, indeed, hope that ours is the more likely of the two to learn from the other. I say that I hope this, for what really would be depressing would be any tendency on the part of the Royal Ballet, whose own most recent new production was the abysmal *Belle Dame,* to explain the Robbins success away rather than to drink the Robbins medicine gratefully and profitably. But, paradoxically or not, I believe that the real truth of the matter lies with our company, not with the talented, stream-lined, up-to-the-minute, fleeting New Yorkers. A willingness to learn does not, after all, imply a relative inadequacy of schooling.

I do not make much of the argument that a fortnight's visit and a solitary pro-

* Reprinted from The Dancing Times, London

gramme of four ballets are a small submission to justify the tall edifice of adulation which has been built. In fact the Royal Ballet could not, I think, provide an evening's entertainment of four ballets which, for variety, modishness and theatrical vitality, could match the entertainment of Ballets: U.S.A. But allow the Royal Ballet a week of programmes and it could give an anthology of ballet from Coralli and Perrot to Ashton, and Cranko, taking in Petipa, Fokine, Massine, Balanchine and others besides; it could, in short, cover the living history of ballet as could not possibly be done by the Robbins or any other American Company.

Range is important, but much more important is quality. The Royal Ballet, over the wide range of its repertory, can provide near-perfection in the classics: Fonteyn in almost any of them, Beriosova in one or two and Merle Park in *Coppelia;* it can provide a few most precious near-perfect short ballets—*La Fête Etrange* and *Symphonic Variations*—and a whole host of items marked by enchanting sequences of more or less classical dance. What is lacking in the Royal Ballet's offering is the slick modern eclecticism, that enviable American blend of popular dance (mostly

(Cont'd on Page 60)

IN THE NEWS

***CITY HONORS ROBBINS:* On Dec. 7, at City Hall, Robert F. Wagner (right), Mayor of New York City, presented Jerome Robbins with a scroll. Its unusually beautiful citation is quoted in full:**

"Master of the arts of theatre and ballet; distinguished director and choreographer who has brought together Americans of various races, creeds and colors in his company, "Ballets: U.S.A."; who has created for its repertory a brilliant fusion of classic and contemporary dance; gifted son of New York in whom his native City takes deep pride; emissary of the United States who has contributed immeasurably in demonstrating the originality and vitality of American cultural achievement and who, through his art, has gained for his Country increased international understanding and good will."

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GREETINGS FOR THE NEW YEAR: AN EDITORIAL

Jack Mitchell

Rudolf Orthwine

The offices of Dance Magazine don't look very different from other magazine offices. There are desks, files, typewriters, telephones, and an air of rushed, intense excitement. An obvious difference, however, are the many glamorous dance photographs on the walls.

And yet if you knew the people at Dance Magazine, you would understand how different it really is from other offices, and why it is able to move so sensitively in rhythm with the many-faceted dance world. One basis for that "why" is that everyone involved is a little stagestruck.

And I'll have to admit that I, too, am as stagestruck as the rest. During my young manhood I started an acting career in the Max Reinhardt Company in Berlin, and played in stock companies until I migrated to America. Forty-seven years in America have brought me many fascinating memories, some of the fondest of them from the days I was involved in helping to found the Mordkin Ballet and later the American Ballet Theatre.

Is there a special advantage to being stagestruck? I think so. On Dance Magazine it means that everyone brings to it the kind of dedication that the dancer brings to his art. In the dancer that devotion makes it possible to endure infinite sessions at the barre, endless rehearsals, the repetitious ritual of the dressing room—all for the moment of performance. And for the staff of Dance Magazine, that special, unquenchable interest sustains them through the intricacies of preparation, through the mechanics of producing the magazine, from the birth of each incipient idea until the issue reaches the reader—to bring, I hope, a rich and satisfying pleasure to all who are acquainted with our unusual publication.

Alive to all currents and undertones, Dance Magazine finds that there are two more discernible than ever right now. The first of these is that interest in dance continues to grow, everyplace.

A young American on tour in the Orient writes us that his company appeared in Turkey before an audience that for the first time included women, and that in Pakistan some of the audience gasped when the dancers rose on point. They had never before seen this kind of dance.

In our own Midwest, we know a city that this year sponsored four major television round-table discussions on dance. This same city will soon offer thirty-two public lectures devoted exclusively to that subject. And many other American cities which formerly boasted a once-a-year contact with a touring ballet company are now being enriched by companies of their own.

While movie dance reflects the vicissitudes of the movie industry, dance on television is absorbing not only the film dancers, but a great many others as well. The American family living room is slowly being introduced to a rising standard of dance. This is not to deny the dangers of the facile and slick. But, weighing good against bad, in a time when television is hardly in a crusading mood, the situation for dance is encouraging.

The other major factor, thunder in the far distance, is the possibility of government aid in the building and nurturing of dance talent and dance companies. So far the United States is, let us be very grateful, spending large amounts of money to send our dance companies abroad. But, unlike all other great countries of the world, it is so far doing nothing, except a little bit of talking, to help them exist and develop on native soil. Government aid has its pitfalls, but perhaps our slowness in approaching the idea will be compensated for with sensible achievement when we eventually get to it.

Yes, the horizon of dance is widening, and we sincerely hope that Dance Magazine, and our new Ballroom Dance Magazine, will continue to reflect the needs and interests of dancers and dance audiences everywhere.

As this New Year dawns, I join with my staff in wishing you peace, happiness, and fulfillment in the months to come.

Sincerely,

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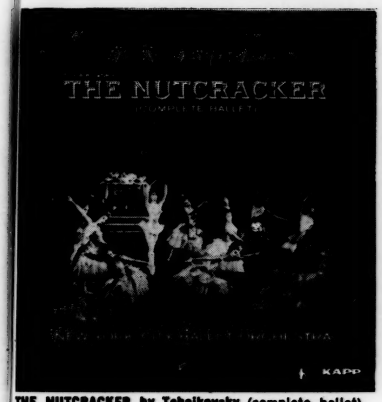

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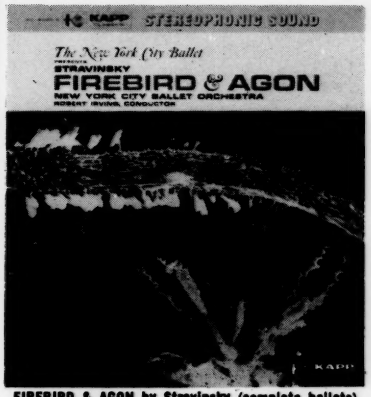

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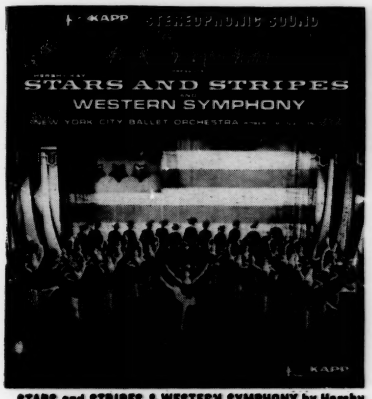

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Editors: A. J. Pischl and Selma Jeanne Cohen

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REVIEWS

Reviewed by Doris Hering: Sophie Maslov & Co.; Talley Beatty & Co.; Inbal; Havi Kohav & Co.
Reviewed by Selma Jeanne Cohen: Daniel Nagrin; Mime Theatre of Etienne Decroux

Daniel Nagrin
92nd Street "Y"
November 8, 1959

Over the years that Daniel Nagrin has been doing his Dance Portraits, he has evolved a style at once extremely personal and remarkably versatile. His range is wide, but the personalities depicted in his studies have in common the emotions that demand expression in broad, vigorous movement. Within his scope, Mr. Nagrin's palette is rich indeed. And it seems to be acquiring added richness.

On this concert, he presented three new works. *A Dancer Prepares* (Stravinsky) set the kinesthetic tone of the program. The performer made ready: he tried the strength and flexibility of his muscles, minutely at first, then boldly and exuberantly. By the close of the dance, every muscle was alert and vibrant and remained so till the concert's end.

The second new work, *With My Eye and With My Hand* (to a taped score by Herbert Harris and Michael Colgrass) was dedicated to "every man who has hesitated before one of the many thresholds of the unknown." Utilizing movements from native dances of the Fiji Islands, Mr. Nagrin built a scene of pulsing fear overcome by courage and resolved in quiet conviction. The primitive movements lent excitement to the dance, but their stylization lifted it beyond the realm of a mere compilation of folk material. It was a moving work.

In the last premiere, *For a Young Person,* (Stanley Walden), the teen-age schoolboy, sauntering or dreaming of athletic prowess while he vainly tries to concentrate on his studies, could easily have been trite. It was not. The bravado, the restless overflow of energy, the undefined aspiration were portrayed with a sympathy that avoided sentimentality.

There were five familiar solos on the program, too. All displayed Mr. Nagrin's outstanding virtues — clarity of conception and of communicative form along with valid judgment of theatrical values.

Mr. Nagrin was exellently accompanied by Sylvia Marshall. *S.J.C.*

Sophie Maslow and Company
92nd Street "Y"
November 15, 1959

In the light of today's modern dance, with its stony stagefaces and free-associative movement, Sophie Maslow is almost an anachronism. In fact, we had forgotten what it was like to see a dancer gaze candidly at the audience when she wanted to establish contact, or allow her eyes really to meet those of her partner when there was a dramatic point to be made. And we had forgotten how lucidly the dance can tell a story.

These elements, both of which Miss Maslow uses so masterfully, enkindled her familiar *The Village I Knew* and her more recent prologue. In the latter, Miss Maslow treated society in the Middle Ages, not as quaintly angular groupings on tapestry, but as men and women suffering, rejoicing, loving, and praying — all with equal spontaneity.

Although the dancers did not depict specific people, there were consistent outlines of characterization throughout the work, giving its many episodes an easy continuity. *Prologue* began and ended with the dancers in a visually effective passage, turned upstage, facing a brilliant stained-glass effect patterned on the backdrop. They fell to their knees: they spread their arms wide; and capes winged from their shoulders. The use of the "Carmina Burana" as accompaniment gave the scene a ringing power.

Throughout, the use of music was highly suitable, changing as it did from the "Carmina" to a de Falla Harpsichord Concerto and even to the perky sound of flute and tambour. So, too, did the qualities of the dance shift from a sculptural *pietà* to maidens in neatly formalized banter, from a funeral procession and flagellation to gambling and flirtation and courtly cantering. And throughout there was the recurrent theme of the Plague, with victims falling and those about the victims slipping away, trying desperately to widen the chasm between living and dying.

In *The Village I Knew*, we were newly affected by the deeply burnished portrayals of dancers like Muriel Manings, Billie Kirpich, and Beatrice Seckler. In fact, the entire company wore their roles like well-loved cloaks.

The only discordant note was Miss Maslow herself, cast as a starry-eyed girl. She is ready for roles suited to the mature performer, with all the nuance that maturity implies.

The gracious opening trio, *Three Son-*

(Cont'd on Page 80)

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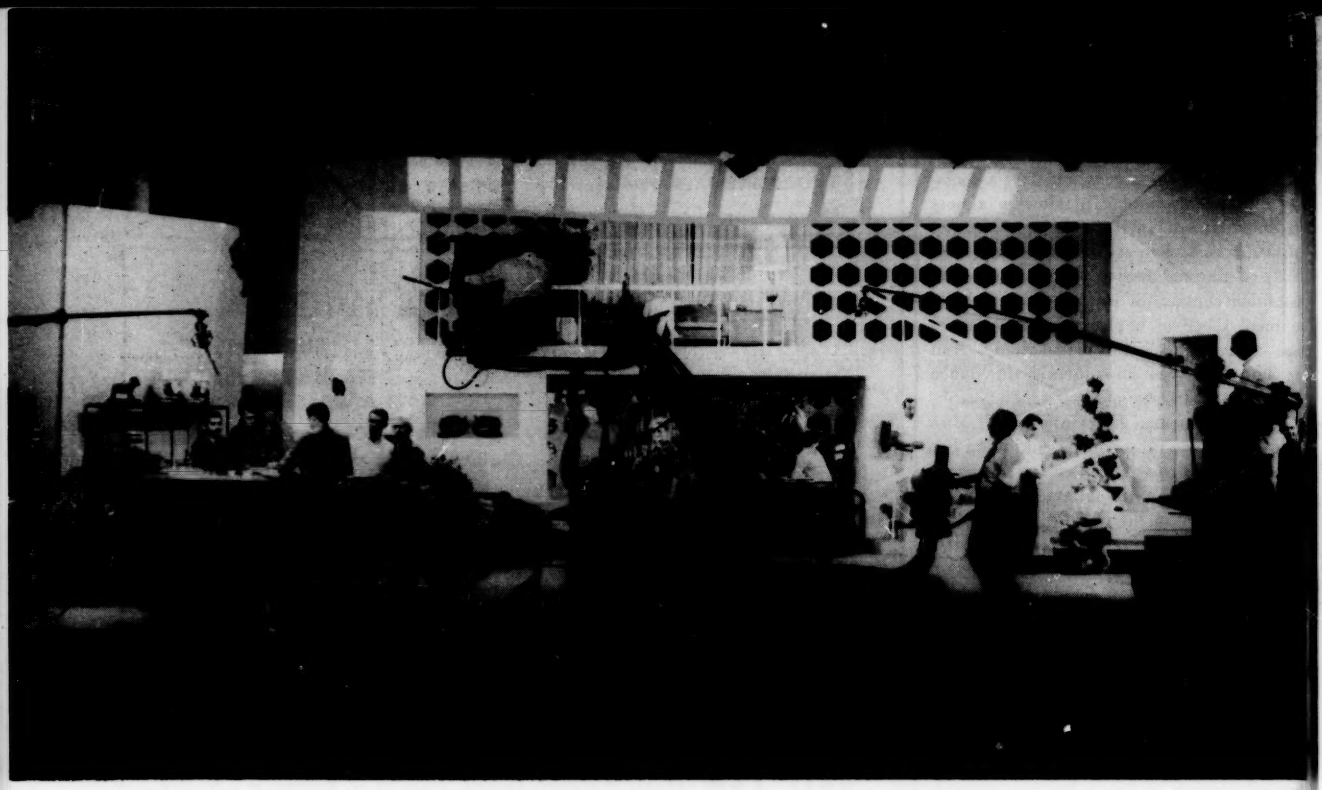

INTRODUCTION

Being Editor-in-Chief of Dance Magazine is not exactly a relaxing occupation. In addition to an intense interest in all forms of dance—and the people who create and perform them—there is a requisite of objectivity and flexibility, not to mention work, the very thought of which sometimes leaves one punch-drunk. In tying up the strings of the year 1959, for instance, one also looks ahead to the year 1960, whose doorway has just opened. And inside, dear readers, are many exhilarating surprises.

Did you think that reminiscences on Pavlova were at last at an end? Wrong. Next month Princess Nina Caracciolo, daughter of a cabinet minister of the Tzarist regime, writes of accompanying Maestro Enrico Cecchetti to Golders Green and watching him give Pavlova a private class. Next to this will be a story of an off-Broadway musical that didn't expect to go very far, but suddenly became a smash-eroo. February also has some reflections on the longevity of dancers; the details of the controversy over The Royal Ballet's "Antigone," now dividing friends in London; and a story on a young dancer, rejected by the London Festival Ballet and The Royal Ballet, who will be creating her fame and fortune via a sizable dance role in the upcoming film "Can-Can."

The readers of Dance Magazine don't have to be sold on the variety and originality of our articles and our photos. They express their appreciation with great amounts of what is called "reader mail." But now, ever-interested, Dance Magazine turns to an area to which it feels it has not yet given full emphasis. For a number of years we've had the most complete coverage of dance on film, TV, and in the theatre that exists anywhere. But commercial dance continues to expand, continues to need and use the beautifully trained dancers who are currently growing, almost miraculously, in the hard soil that is the training ground of the contemporary U.S. dancer.

Versatile, brilliant, unique in the world today, these performers are now also singing and acting on Broadway, in movies, on television. In 1960 Dance Magazine makes a deliberate exploration into the areas of so-called "commercial dance," with particular emphasis on dance in television. We'll bring you the directors, the choreographers, and the performers who are entertaining the American public in a new way that belongs only to us and to this time. On page 13 of this issue you will find another of Ann Barzel's monthly reports on television. On page 50 you'll read the story of Paul Wallace, who made his name in television and is now on Broadway in "Gypsy." On page 40 you'll find a close-up of Hermes Pan, a legend in his time, who turns out to be real and very nice, with much to tell us about dance in film and about his recent Fred Astaire television programs.

And what could be more appropriate for the start of a new project and a new year than a party? So, with an exclusive photographic look behind the scenes at one of the largest of the new television programs on the air, we take you, on these next pages, to a big party, the first of our 1960 adventures into dance on television.

Happy New Year!

Lydia Joel
Editor-in-Chief

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"THE BIG PARTY"

PHOTOS BY MARTIN EAGLE

There's dancing in ever, hing Sammy Davis, Jr., does. The dynamic and diminutive entertainer, shown belting out a song on the opening "Big Party" telecast, was re-engaged for the New Year's Eve edition. His nimble hoofing skill was "just picked up" in his days as a child performer in his family's vaudeville act.

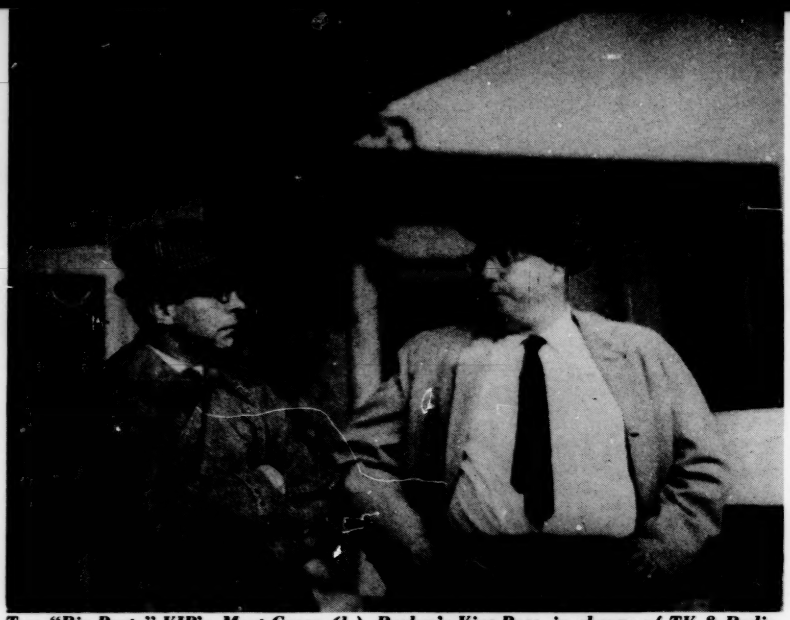
In the transient world of television, a matter of a million-dollar program can be an on-again, off-again experiment. But while it's on, let the trumpets blow!

Revlon's *The Big Party*, which was first seen on October 8, and was scheduled for a possible fifteen shows, may have its last show much earlier. But until then, on alternate Thursday evenings over CBS-TV, it has been attempting a format that calls for a celebrity to play host to a penthouse full of other celebrities who entertain one another for 90 minutes. This, of course, is vaudeville in a 1960 package.

But the danger of television vaudeville is that it can fall into separate pieces. In order to keep the audience fixed at the TV set, it must not only have humor, glamour and rapport, but also — and essentially—pace. And each segment must flow quickly, smoothly and attractively into the next. All of this is an art for skillful directors, in this case Perry Lafferty and Abe Burrows, who are also co-producers. (The former is known for his work on TV; the latter, of course, has written and/or directed numerous musicals, including *Can-Can* and *Guys and Dolls.)*

In addition, Wally Seibert has been added as choreographer. Seibert, as a youngster in his native Georgia, studied ballet, tap and acrobatics. He has been a dancer in major ballet companies here and abroad. Recently his dance activities have been less long-hair: assisting James Starbuck on the Show of Shows; choreographing the musical *Candide;* assisting Jerome Robbins on *West Side Story;* assisting Peter Gennaro on Las Vegas shows, *Your Hit Parade* and the *Andy Williams Show.*

The Big Party is hardly a dance show, and yet it cannot resist dance. Sometimes the star must have some sort of simple dance made for him. Or, if he brings in his own act, he also brings his own routine, which has to be adapted to the medium and the program. The problem of shifting the background "guests," who are mostly dancers, in order to create a party atmosphere informal yet dynamic, has been challenging, not always successful. When coping, for instance, with getting the show's beautiful models, also "guests," to move about, Seibert says the easiest thing to do is assign one to each man and say "follow him." *(Over)*



Two "Big Party" VIP's. Mort Green (l.), Revlon's Vice-Pres. in charge of TV & Radio, hires all stars, must approve everything. Exec. Producer Abe Burrows (r.) says, "Much of what I do in the theatre I've learned from dancers. They're wonderful. They've got spontaneity, timing, and a brilliant command of dynamics."

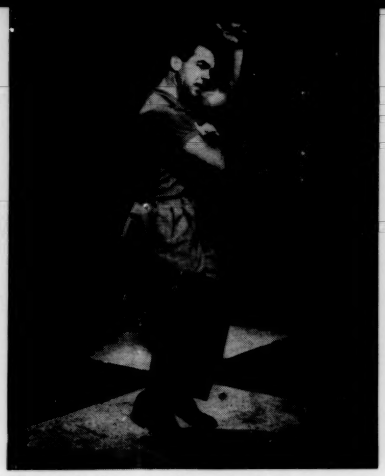
"Look, maybe we could be an act together," quipped film star Greer Garson to her dancing partner, actor Walter Slezak, as they did a soft shoe routine to "By the Light of the Silvery Moon." Beaming at right is "Big Party" choreographer Wally Seibert.

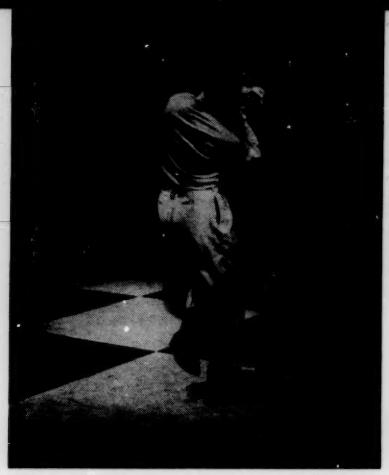
Above:
A dancing turn by the venerable John Bubbles, who rose to fame as half of the team of Buck & Bubbles. Foreground: Peter Lind Hayes & Mary Healy, performers on the same "Party."

58 seconds of Flamenco dancing sells lipstick on TV for Revlon. Luis Olivares, shown with model Mary Hilen, is choreographer and dance soloist for the "Flama Grande" commercial. Revlon auditioned dancers all over Spain, but signed New Yorker Olivares after merely reading his credits (Greco co.,'Chicago Lyric Opera's "Carmen," "Carmen on Ice" choreography, TV, theatre acting, etc., etc.)

(Over)

Left: For their "Big Party" appearance, the three French brothers, known as Les Charlivels, gave a sampling of their fast and internationally famous dancing-tumbling-musical act. Their teachers were their father, a noted comedian, and their mother, a ballet dancer. Above: Their circus background is revealed in one brother's fabulous flip-flop.





"Spanish dancers keep looking around to make sure their derrieres are following along" . . . Are they trying to show you the labels inside their coats?" . . . "Why do they always look as though they're smelling something bad?" . . . "And how come they bring their own applause with them?" On "The Big Party" night club comic Jack Carter showed an unsuspected gift for dance-mimicry in this take-off on the institution of Flamenco dancing. In another spot he did a sprightly Cha Cha with Gypsy Rose Lee.

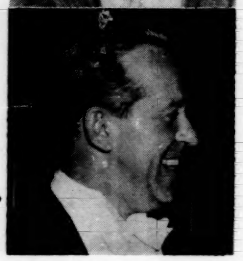
THE BIG PARTY: Concl'd

Left: A fortnight after the Jack Carter Flamenco burlesque, the old master Jose Greco came to "The Big Party" to show the real thing. Above: Greco got kidded by comedienne Nancy Walker, who suggested, "for a little fun, why don't you try dancing?" Then, with Mike Nichols, she led a snappy group number.

One of the most shining examples of what choreography can contribute to the performance of a supper club singer is seen in the smartly paced act of Lisa Kirk. The neat and chic little production, which was premiered and encored this past season at the Persian Room of NYC's Hotel Plaza, was staged by TV choreographer Tony Charmoli. Lisa and her dancing men did an excerpt on the Oct. 8 "Big Party."

THE END

Gennadi Rozhdestvensky



Hugo Fiorato

CADENZA

Associate Conductors of the Bolshoi Ballet and NYC Ballet improvise on major themes

BY JAMES LYONS

Editor, The American Record Guide

Shortly after the Bolshoi season last spring, conductor Gennadi Rozhdestvensky and his charming wife, ballerina Nina Timofeyeva, came to my Manhattan home for an evening of klatsch.

Arriving early, the brilliant Soviet maestro especially asked to see my score library, which he went through with the eagerness of a youngster with just an hour to spend in the toy department of Macy's, delighted with this or that "avant-garde" work that he had only heard about until then, and rather astonishing me with his knowledge of this or that piece which I knew never had been performed in Moscow. Then he systematically covered every music book in my library that he could get to without the ladder, all the while holding up his end of the conversation that coursed into every aspect of musical life in America and in the Soviet Union.

Later we joined the rest of the guests in the living room, among them Hugo Fiorato. Suddenly it occurred to me that this was historic. Two distinguished musicians from the cultural poles of the balletic world were informally discussing their special problems and exchanging views on their mutual ones.

With some hesitation I interrupted this colloquy to inquire whether or not either of them would object to a subsequent meeting in the form of a double interview. Both thought it was a splendid idea, and at once got out their little black itinerary books to compare "open" dates. Rozhdestvensky was about to leave town with the Russian Festival of Music and Dance, but he would be passing through New York in the fall en route home, so that it was easy enough to set a mutually convenient time.

Some months later, at the appointed hour, Mr. Fiorato and I converged at the backstage door of Madison Square Garden, where we were welcomed enthusiastically by Mr. Rozhdestvensky and escorted into an office.

Here, then, is the interview that took place between shows that Saturday with the Associate Conductors of the Bolshoi Ballet and the New York City Ballet:

Lyons: Gentlemen, as you know the purpose of this joint interview is to bring together the music departments of two of the most important ballet companies in the world — with the hope that an open discussion of your problems and points of view will give us an opportunity to understand better the differences between Russian ballet and American ballet, on the assumption that in both countries the "platform of the dance" is music, to borrow an apt phrase of Lincoln Kirstein's. And show not only our differences, but also what we have in common. First, Mr. Rozhdestvensky, because you have conducted more often in the United States than any other Soviet visitor, may I ask you for a few general reflections on American ballet audiences as compared to those for whom you perform regularly at home.

Rozhdestvensky: In general they are much the same, although I must say that the Bolshoi met with remarkably different reactions in different cities here. The longer we played in any given city, however, the more apparent it was that the public liked us. It is just that they took longer to warm up to us in certain cities. And of course the kind of audience that came to see the Bolshoi is not the kind that came to see the "Russian Festival" [the Hurok miscellany of Bolshoi, Maryinsky, and Moiseyev attractions which Mr. Rozhdestvensky stayed over in America to conduct, and which was that night finishing its American tour]. But regardless of the capacity of any audience to appreciate choreographic art, there is nothing to prevent the magnetism of a gifted performer from affecting those who are in the theatre. That is true in the Soviet Union and it is true here.

Fiorato: It has been my experience, also, not only in America but everywhere, from Japan to Italy, that no matter how cordial our reception in any given place we are better liked the longer we are there. It certainly seems to me that the best medicine for the ills of the world are the exchanges of artistic talent such as the Bolshoi's visit here and the New York City Ballet's tours of Europe and the Far East. Don't you agree that performing artists make the best ambassadors?

Rozhdestvensky: Yes, but again it is a question what to send where. Take your capital city, for instance. Washington liked the "Russian Festival," but not the Bolshoi. To have sent only the Bolshoi to that city would not have improved international relations, and not necessarily because the artistic quality of the two companies is not equal — just different.

Fiorato: I am not surprised about Washington. We have played there often.

Lyons: It would be interesting to know your opinion on this, Mr. Rozhdestvensky: Which would Moscow like better, the New York City Ballet or the Rockettes of Radio City Music Hall?

Rozh.: I must say that in Moscow as in any other large city there are many who would probably like the Rockettes much more. No country is so cultured that the appreciation of fine arts exceeds the market for the popular arts. But I think I can say that the New York City Ballet would be especially well received in Moscow because, after all, our public has been brought up on ballet, which obviously is not the case in your capital.

Lyons: Moscow's great love for the ballet notwithstanding, perhaps we can agree that politicians everywhere are generally non-intellectuals. (Laughter.)

Fio.: I remember when we arrived in Tokyo. The Bolshoi company had been there for some while and had just left as our engagement began. Our impression was that the people thought the Bolshoi to be the greatest thing on earth. At first they weren't sure that they wanted to bother with us. But after a while they came, and I am sure they liked what they saw. But it took time.

Lyons: Obviously the moral here is that ballet companies should make long visits, not short ones, especially in countries where their particular style is not known. If the New York City Ballet should go to Moscow, and let us hope that it will, perhaps it should be there for a couple of months and not a couple of weeks. Gentlemen, over and above the complexities of moving entire companies from continent to continent, what do you think about the cross-pollination of our cultures by inviting guests — even when different styles are involved?

Rozh.: Some of that is going on already, of

course.

Fio.: But not enough.

Rozh.: Quite so. I hope it will grow. And I think not only ballerinas but also conductors should be in on it. (Laughter.)

Lyons: Let us turn to the matter of ballet *music*, since it is only too clear that this subject is uppermost in your minds. (Laughter.)

Fio.: Maestro Rozhdestvensky, I seem to remember — I believe George Balanchine told me — that there used to be a committee in the Maryinsky that decided on the interpretation of all ballet scores, not only settling questions of tempi but also acting as judge and jury in any disputes with ballerinas on such matters. Could you confirm this, and in general discuss the place of the musician in Soviet ballet insofar as the defense of musical values is concerned.

Rozh.: Yes, this I am particularly happy to talk about. In the first place, there not only *was* such a committee, there still is. In the second place, it is not only at the Maryinsky; every large house in the Soviet Union has such a committee. They are called "Art Councils," and perhaps the simplest way to define their duties regarding music is to borrow your own description; their job in this respect is to defend musical values. Part of their job also is to defend choreographic values, needless to add. But they act as go-between in any situation which will inevitably involve one side's or the other's giving in, arranging compromises only when there is no question of sacrificing the total artistic value. For our purposes it is sufficient to say that they protect the integrity of the music, most especially when it is one of the great scores.

Fio.: Then some relatively unimportant music, like so many works by Drigo or Minkus, for example, gets less consideration?

Rozh.: That is perhaps overstating it. I would prefer to say in short that the duty of the Art Council is to insure the tradition that in ballet the music is just as important as the dance. And I feel I should add that I would like to see this principle carried out even more forcefully than it sometimes is; in other words, the practice is not always in accordance with the theory. But at least the theory is accepted. Not only in the Soviet Union but also wherever else I have seen ballet, it is my impression that all concerned should give even more importance to music.

Fio.: Good for you. I suppose I do not have to tell you that this is very much the way Balanchine feels.

Rozh.: So I understand. If I am correctly informed, he is an extremely rare case indeed.

Fio.: I can assure you that he is, in this regard as in others. For me, the most wonderful thing about working with Balanchine is that you are never called upon to distort the music. He tries always to get as close to the score as possible. Many other choreographers will make music *fit* — cut it, change the tempi, the dynamics, do anything to make it suitable for the movements they may have in mind. Not Balanchine. He is a musician himself, and by the way a gifted one. The integrity of a score is basic in his choreographic thinking. It is a great pleasure to work with him.

Lyons: Mr. Rozhdestvensky, have you personally seen Balanchine's company?

Rozh.: Not as much as I would have liked to, but my impression was altogether favorable on short acquaintance, with the exception of a *Swan Lake* I saw in Los Angeles. You speak of Balanchine's respect for music, and certainly I am prepared to believe you, but you must first convince me that there could be any justification for what he does to the music of *Swan Lake*.

Lyons: Maestro, allow me to intercept your question. You must understand that ballet in the United States, unlike ballet in the Soviet Union, must always ponder its survival in the most practical terms. For a company without enormous financial resources — any company in any country — it is an impossibility to maintain a full-length *Swan Lake* in the repertory. And yet there is no gainsaying the popularity of this work. The public loves it. Ironically, just the same, the public won't come to see it night after night after night, because they are eager to see other things as well. And so Balanchine did a "little" *Swan Lake* that could be mounted together with two or three other works in a single evening, and thus could be intermixed with any other repertory. As a result, many more tens of thousands of Americans have seen *Swan Lake* than might otherwise have seen *Swan Lake* — to be more precise, they have seen what is for all intents and purposes its second act. This improvisation needs no more defense, certainly, than the modern Bolshoi version, which quite distorts the last-act scenario. But each adaptation of the original had its *raison d'être*. I think it might be fruitful for us at this point to move on to the contrary situation in the Soviet Union, by which I mean that I am sure you will be able to make us green with envy by describing the absence of any such pressures of practicality over there.

Rozh.: Mr. Lyons has answered my question about *Swan Lake* more than adequately. Now let us talk of this matter of practicality, because it is something I have been learning about over here and it is all very revealing.

Fio.: All right. First of all, tell me, does your orchestra in Moscow play only for the Bolshoi Ballet?

Rozh.: No, also for the Bolshoi Opera.

Fio.: But you have the same men all the time?

Rozh.: Well, yes and no. In fact, we have in effect three complete orchestras in the total personnel complement of the house. Three concertmasters, *et cetera*.

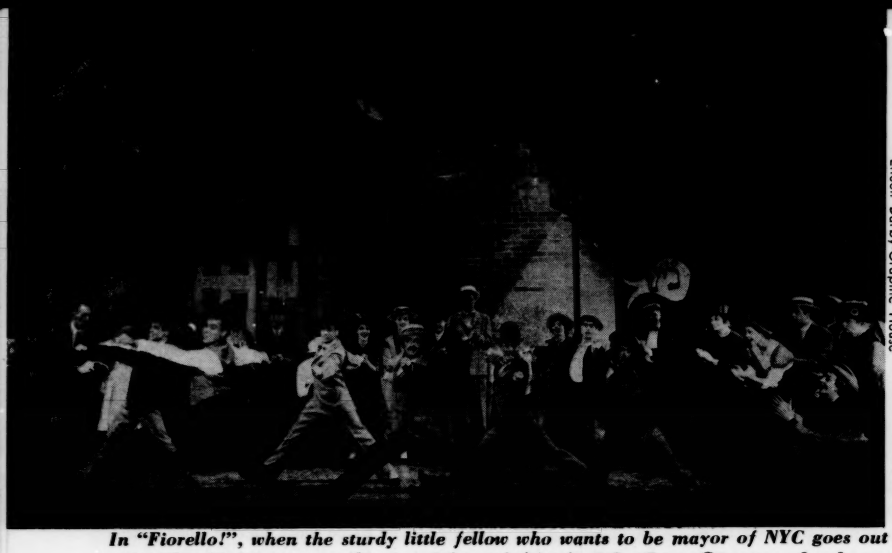
Fio.: So that you have enough men on the payroll to make up three orchestras, but of course never more than one orchestra playing at the same time? This must mean that a majority of the personnel are paid even when they do not play?

Rozh.: That is correct. But sometimes they are busy at a recording studio.

Lyons: By the way, Maestro, could you take a moment to tell us about some of your recent recordings?

Rozh.: I am glad to. Let's see. Well, I know that there is on sale in America a Westminster recording of the sound track from the Bolshoi film, *Romeo and Juliet*. So I should be sure to say that I have since recorded the complete Prokofieff score again, under ideal studio conditions. I am hoping that these discs will be made available here. And another recent recording of which I am extremely proud is the Bartók *Concerto for*

(Continued on Page 64)



Eileen Darby-Graphic House

Friedman-Abeles

In "Fiorello!", when the sturdy little fellow who wants to be mayor of NYC goes out to gather votes, he sings Italian and Jewish songs that lead into street dancing (above, left). At right, Peter Gennaro, who choreographed the hit musical, rehearses the female dancers of the company in an engaging Charleston of the nineteen twenties.

AT THE THEATRE

WITH LEO LERMAN

Nancy Walker as Eve in the late revue, "The Boys Against The Girls."

Sy Friedman

There is only one bright, bright note to sound this month, and that will come later when we talk about *Fiorello!* But first, old business.

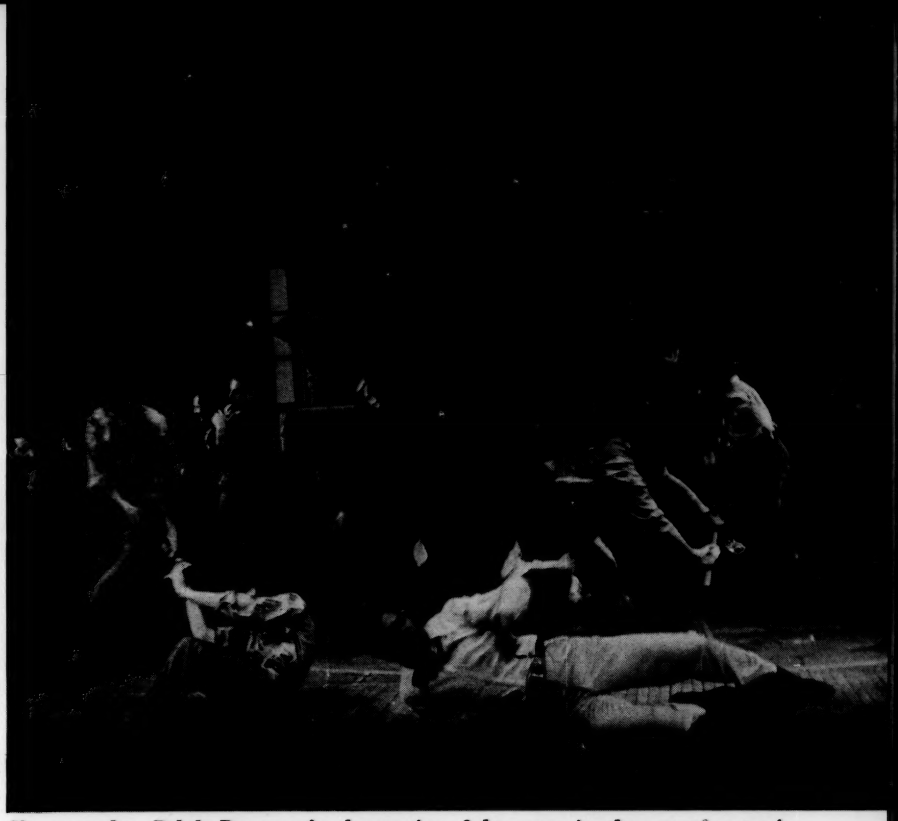
The Boys Against the Girls was a tired "new musical revue" which came hobbling onto Broadway and was shot dead by critics and audience alike. The show had a good idea, some excellent troupers: Bert Lahr, Nancy Walker, Shelley Berman headed the roster. It also had the now usual brilliant dancers — what Broadway musical doesn't have them? — and dances and musical numbers staged by Boris Runanin. These latter ranged from the mildly acrobatic and pseudo-military through the soft-shoe and show-girly to a number, titled "I Gotta Have You," in which Imelda De Martin, Richard France and others seemed to be remembering more glorious Jerome Robbins occasions. The one unforgettable rich moment of the show transpired when Miss Nancy Walker skipped rope with her own hair. In retrospect this hilarious moment makes us wish even harder for a show and a choreographer who will know what to do with Miss Walker. She is a very great dance comedienne: she knows about dance — its weaknesses, its beauty. Given the material she could even do a one-woman dance satire show.

Now two plays, neither of them concerned with dance in the traditional sense of that designation — Paddy Chayefsky's *The Tenth Man* and William Inge's *A Loss of Roses*. The first must be seen by anyone interested in dance, for it is virtually choreographed. Here is a marvelous example of natural movement utilized in patterns which closely approach formal choreographic movement. Director Tyrone Guthrie staged this saga of a dybbuk-haunted girl with fine attention to orthodox Jewish ritual. The play even bursts into Chassidic dance for a few glowing moments. Unacknowledged star of *The Tenth Man* is venerable Arnold Marle, who makes his Broadway debut in it. I do not know that he has had any dance training, but he moves like a very great character dancer . . . In *A Loss of Roses*, dancer-choreographer Carol Haney went straight. She played a part which required no dancing, save a few steps of more-or-less social dance. Miss Haney did the best she could, moving with her own characteristic pert swing, but broadening it to suit a part which she or her director, Daniel Mann, conceived too broadly.

Along came *The Sound of Music*—wildly heralded, star blazoned, having just about every advantage of production and casting and authorship a show has ever had. Our concern with the Rodgers and Hammerstein, Lindsay and Crouse, Mary Martin operetta is, fortunately, only with the "musical numbers staged by Joe Layton." Choreographically, Mr. Layton had no opportunity at all, but he did get to lay an overcute hand on several of the numbers—specifically "You Are Sixteen" and "So Long, Farewell." The first is the most archaic bit of business since Julie Andrews stood on a pouf, in *The Boy Friend*, whistling while her "boy friend" danced blithely about. Mr. Layton sets Lauri Peters to make doll dance motions and gyrations while young Brian Davies sings. In "So Long, Farewell," Mr. Layton bases his routine on a cuckoo clock — the Trapp family behaves accordingly. Now, Joe Layton is a talented young dance director. He did *Once Upon a Mattress*, the recent revival of *On The Town*, and presently he is scheduled to do *Greenwillow*. Thus he becomes the season's busiest choreographer — and all in his first year. Mr. Layton is inventive: he uses dancers with serious attention to their special gifts. He knows how to move a large company of dancers easily about a given stage space. But he is in great danger of going too cute. He needs, at the present moment of his career, to get an assignment which does not permit the cute or the coy. *The Sound of Music* definitely demanded marshmallow and still more marshmallow — Layton gave it just that plus brief interludes of happy atmosphere . . . a *landler*, a bit of carefree marching. If only there could have been more of that marching . . . marching right out of the Lunt-Fontanne Theatre and over the river and far away.

The musical show of the season, thus far, is *Fiorello!* With book by Jerome Weidman and George Abbott, music by Jerry Bock, lyrics by Sheldon Harnick, decor by the Eckerts, dance music beautifully arranged by Jack Elliott, and the entire production liquidly staged by that maestro of the musical theatre, George Abbott, this saga of New York's Little Flower is the happiest thing to light up Broadway in seasons.

It moves like a blithe dream. It is witty to hear and to see. And sometimes it is deeply touching. There are no stars involved save potential stars — this excludes George Abbott, who has been a "star" for years and is nourished apparently on waters from the Fountain of Youth, for *Fiorello!* zooms along as though it had been staged by a youngster who knows all the answers. Potential stars include choreographer Peter Gennaro, a comparatively new Broadway choreographer, but veteran dancer and TV choreographer. How much Peter Gennaro has learned and how deftly he has assimilated his experience and refined it into a style all his own! Without his dances, his special way with a musical number, *Fiorello!* would not be the fresh delight it is. Give him a situation which has the glimmer of a dance in it, and Peter Gennaro is up and away, blithely, easily. Sometimes his "influences" show through, but this does not matter, for Gennaro never appropriates. He works within a vocabulary utilized by Robbins, Fosse, Haney. He uses it, almost never permitting it to use him. Give him a song like "I Love a Cop," a potential star like Pat Stanley, and the result is a number so choreographically right, so young and full of springtime, that you just sit there waiting for it to go even a little wrong: it never does. He also knows how to handle, in dance, political rallies, block parties, a Yiddish carouse, a Charleston number which is suddenly fresh corn (who can say anything new with the Charleston?).



Choreographer Ralph Beaumont's slow-motion fight scene in the second act of "Saratoga" is a highlight of the production. Male lead Howard Keel is in foreground.

And just a word about Miss Stanley: she's superb. She takes up where Joan Macracken left off — the same mannerisitic style, a kind of all-her-own rugged lyricism. If there is an American rhythm to movement, Miss Stanley has it. She also acts, sings and breaks the hearts of all beholders. Every single dancer in *Fiorello!* should be singled out, but space prevents this. Let it suffice to note that this is a company of dance soloists.

After the delights of *Fiorello!*, it is almost impossible to say a kind word about *Saratoga* — the Morton DaCosta-Harold Arlen-Johnny Mercer-Cecil Beaton extravaganza. Ralph Beaumont's choreography salvaged a moment here and there, and when Carol Lawrence was dancing she became more of the star which *Saratoga* so desperately required. But, alas, *Saratoga* is (or was?) a very old-fashioned plodder, and although Beaumont and his excellent dancers worked hard and valiantly — at the cake walk, at an intricately staged slow-motion fight free-for-all which held eye and interest, at a dozen period touches and movements — despite it all, *Saratoga* was a richly upholstered bore.

Next month, *Little Mary Sunshine* — a show as bright as its title.

IN THE NEWS

Maurice Seymour

FRENCH-DANISH JAPANESE BIRDS: Violette Verdy and Erik Bruhn, on view in simpler attire during NYC Ballet's current City Center season, are seen above in a "Fantasy of Japanese Birds." The Ballet was part of an elaborate program Nov. 20 at the Waldorf Astoria for the int'l charity affair, the Embassy Ball. Costumes, decor and choreography were by the Marquis Raymondo de Larrain, nephew of the Marquis de Cuevas. Miiko Taka, star of the film "Sayonara," narrated.

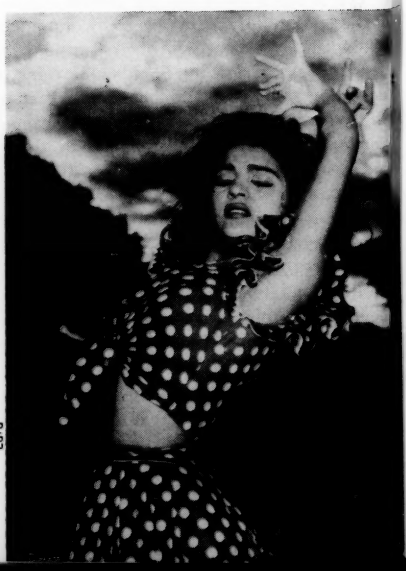
Below:

INTERESTING VISITOR: Vassili Lambrinos, Egyptian-born Greek dancer-choreographer-movie actor, has enjoyed successes with companies in the capitals of England, Europe and South America. But until last month he had never been in New York, and, says he, "Somehow success is not complete unless it includes New York." He will act in spring B'way revue *New Faces*, choreograph four numbers for it.

Serge Lido

Right:

"LIKE A WILDCAT" says our Chilean correspondent of La Chunga (born Micaela Flores Amaya — cousin of Carmen Amaya). Discovered not long ago dancing barefoot in the streets of Barcelona, she was a sensation when presented on the stage of Barcelona's esteemed Teatro Liceo. The Goyescas night club in Santiago paid her (plus her co. of 4) the equivalent of 600 dollars a day during an appearance there this fall, and eagerly awaits the promised return engagement of the breathtaking 19-year-old gypsy.



Lara

The Times, London

Above:
TOE DANCERS: The USSR's Georgian State Dance Ensemble (some of whom were seen here as part of the Russian Festival of Music and Dance) arrives late March for a U.S. tour under Hurok auspices. The company of 60, its male contingent particularly noted for its toe dancing in unpadded boots, was highly praised during its November season in London, acclaimed for grace, elegance, as well as vigor and abandon.

Right:
CINDERELLA STORY: Antoinette Sibley is seen taking one of the 9 curtain calls with which she was greeted after her unexpected debut as Odette-Odile in The Royal Ballet's full-length "Swan Lake" at Covent Garden, Oct. 24. Substituting on 12 hours' notice for ailing Nadia Nerina, the 20-year-old dancer, who joined the corps 3 years ago, was partnered by Michael Somes, who had also coached her in the role. The success of the performance was followed by newspaper headlines and TV invitations. Miss Sibley will be seen by Americans when The Royal Ballet, with Margot Fonteyn, makes a 5-month U.S. tour next fall, including a month at the Metropolitan Opera House.

THE END

London Daily Express

"Rumor to the contrary, Hermes Pan is

a real person" . . .

ALL FILM FOLLOWERS KNOW THE CREDIT LINE THAT SAYS "DANCES BY HERMES PAN"

HERMES PAN

WHO IS HE?

BY ARTHUR KNIGHT

Mention the name of Hermes Pan to any non-dance group, and a look of utter incredulity will probably come into their eyes. Although they may have seen the name listed as dance director on dozens of memorable musicals and, more recently, TV spectaculars, they still find it hard to believe that such a person actually exists. Even the more knowledgeable dancers, unless they have worked with him, tend to regard Hermes Pan simply as Fred Astaire's *alter ego*. After all, they point out, his main credits have been on the Astaire movies and the two televised "evenings with." And Astaire himself, they add significantly, is no mean choreographer.

There is something to be said for the *alter ego* theory, as a matter of fact. Hermes Pan — who, rumor to the contrary, *is* a real person — looks amazingly like Astaire in a somewhat younger, somewhat fuller edition. He has the same angular smile, the same thinning hair, the same rather protuberant eyes, the same jaunty walk with the body thrust forward and the feet scuffing lightly at the ground. Ensconced in a luxurious duplex atop the Essex House not long ago, he cheerfully admitted the similarity. "When two people are together for any length of time, they say they begin to look alike. I guess that's what has happened to me," he said.

The process began as far back as 1933 when Pan, then a down-at-heels dancer in third-rate stock companies and a part-time dancing teacher (at fifteen cents a lesson), was engaged by RKO to help out on the routines for *Flying Down to Rio*. This was Astaire's first important assignment, the film that brought him stardom. Pan stayed on as dance director at RKO, collaborating on that dizzying series of Astaire-Rogers musicals of the Thirties that somehow made the Depression less depressing — *Top Hat, Follow the Fleet, Swing Time, Shall We Dance*. And he won an Academy Award for his contributions to *Damsel in Distress*, in which Astaire was partnered by — Joan Fontaine! One of Pan's specialties is arranging numbers for stars who have had no extensive training in dance. And one of Astaire's specialties, of course, is making any partner who works with him look simply marvelous.

Pan was in New York after completing the dance sequences for *Can-Can*, 20th Century-Fox's forthcoming adaptation of Cole Porter's hit show, starring Frank Sinatra, Shirley MacLaine, Louis Jourdan, and Maurice Chevalier. This had been his first contact with Todd-AO, a process that opens out the screen to more than three times its former dimensions, and he made no attempt to conceal his satisfaction. "I never liked to do tricks with the camera," he said, "nor do I like an excessive amount of cutting during a dance routine. With Todd-AO, there is really no need for either of these. You have a screen that is roughly the size and shape of the stage proscenium, and a camera that permits you to get very close to your dancers and yet show them in full figure.

"What I think I like best about this new system," Pan continued, "is that you can stage a number more or less as you would see it from 'out front.' There is still a good deal of camera movement in the *Can-Can* dances, but it isn't movement for its own sake, or for tricky effects. The camera moves when a dancer moves. It may follow a girl all the way from one side of the stage to the other. But it is never an arbitrary movement. There is always some dance action going on in front of it, cueing the movement. On the whole, I'm very pleased with the

way the dances for *Can-Can* have come out — and particularly our little "Adam and Eve" number, with marvelous costumes that parody the animals, and some really fine dancing. Of course, I haven't seen the finished picture yet," he hastened to add. "That won't be coming along until about March." He simply smiled at a mention of Khrushchev's well-publicized visit to the *Can-Can* set. "If they can't see it in Moscow, that's their loss," he shrugged.

For the film, Pan used a basic company of eight girls, augmented by eight more and a few specialty dancers for the big finale. The contrast with those spectacular musicals of the Thirties, when a hundred or more chorines might fill the screen, made him just a bit sad. "But there is a bright side, too," he conceded. "Today's dancers earn on an average of $250 a week, and they worked something like three months on *Can-Can*. In the old days, $70 a week was considered good pay — and rehearsal time was kept to a minimum.

"Actually, even though we don't make nearly as many musicals in Hollywood as we used to, and even though the number of dancers in each picture is considerably lower than it used to be, I don't think you will hear many complaints these days out on the Coast. Not from dancers, anyway. They are all working, and working hard. The answer, of course, is television. I don't have to tell you that most of today's TV spectaculars come from Hollywood — and more and more of them are featuring dancers and dance sequences. TV is very definitely taking up the slack, providing a degree of economic security such as few dancers ever knew before."

Pan seemed to be remembering his own beginnings when, after tapping through some amateur theatricals at Consolidated Edison in New York, his first employers, he began his professional career dancing for tips in 51st Street speakeasies during the late Twenties. He soon graduated to chorus boy in several Broadway musicals — "hard work, low pay" — before heading West. Once he started to direct dances, however, he hung up his dancing shoes forever — at least so far as personal appearances were concerned. He still works out his routines on his feet, and can demonstrate them with all the skill and flair of a polished performer. But since his debut in the studios, he has returned to Broadway only once, and that as dance director for the 1948 musical *As the Girls Go*, starring Bobby Clark and Irene Rich. He claims he has no desire whatsoever either to appear in front of a camera or behind the footlights.

His latest career, television, Pan finds both enormously difficult and enormously challenging. "After the huge screen of *Can-Can*," he smiled, "that giant, life-sized, 21-inch screen of television began to look mighty small. And the kind of staging that is just fine for movies or in the theatre, with your chorus working in ranks one behind the other, produces a pretty meaningless blur on the TV screen. But I have been finding out things. I saw that the extreme depth of the focus of the television cameras made it possible to create tremendously exciting effects, illusions of space or nearness that could add to the dynamics of the dance. Also, by staggering the arrangement of the dancers — maybe one or two in front, and the rest fanning out behind them — you could make much more meaningful patterns. Not only that, but you could actually fill a stage with relatively few dancers. In the last Fred Astaire show, for example, my entire company consisted of eight boys

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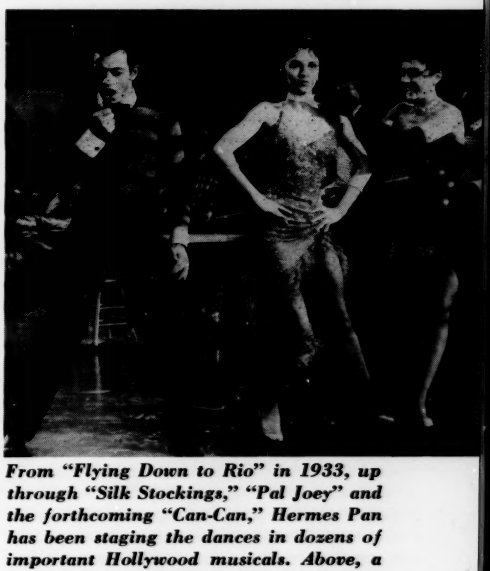
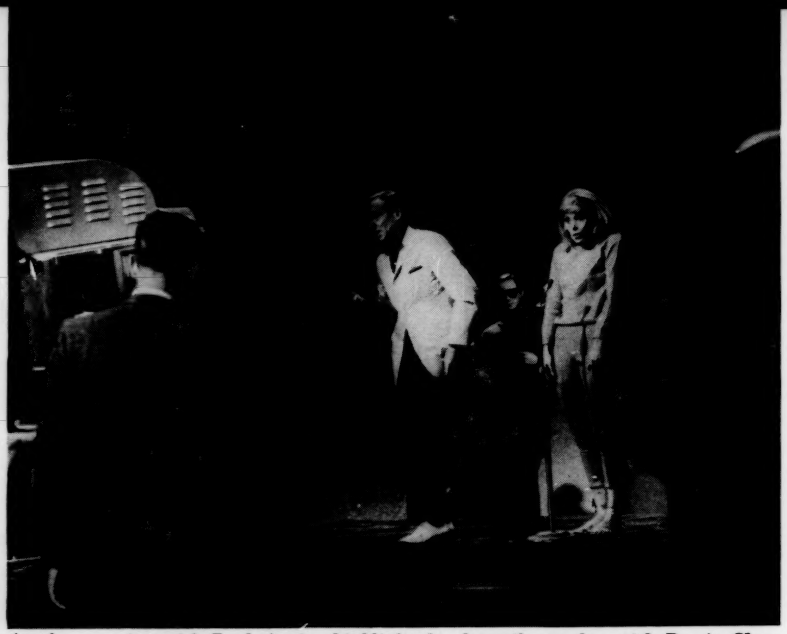


From "Flying Down to Rio" in 1933, up through "Silk Stockings," "Pal Joey" and the forthcoming "Can-Can," Hermes Pan has been staging the dances in dozens of important Hollywood musicals. Above, a scene from the Frankie and Johnnie number in "Meet Me in Las Vegas," with Johnny Brascia, Cyd Charisse, and Liliane Montevecchi.



Another evening with Fred Astaire highlighted a beatnik number with Barrie Chase and Fred Astaire (above, in rehearsal) and a dance with 8 boys and 8 girls called "Night Train" (below). Says Pan, "I think we produced an illusion of a really crowded, busy railroad station." "Night Train" was on the point of being dropped from the show before Pan asked for one more chance to restudy it.

"Can-Can," 20th Century-Fox musical scheduled for March release, has ten dance numbers staged by Pan, and features a newcomer named Juliet Prowse, featured above.

and eight girls. In the "Night Train" number, however, I think we produced an illusion of a really crowded, busy railroad station with less than twenty people. It's a fascinating medium."

Incidentally, the "Night Train" number unveiled another aspect of Pan's talents. The original lyrics, of course, carry the lament, "My sweetie's gone away on the night train" — and the number was being staged accordingly. Only nothing was happening. The station, the people, the waiting trains, the parting lovers all were there, but as soon as "sweetie" got on that train, the number was over for all practical purposes. "Night Train" was on the point of being dropped from the show when Pan asked for one more chance at it. Studying the song at home, it suddenly struck him that he could do far more with it choreographically if only "sweetie" were coming back on the night train. He re-wrote the lyric overnight, tried it out on the company next day, and found that everything slipped into place. For many, it proved the high point of the show.

Like so many of the big television shows today, *Another Evening with Fred Astaire* was taped — recorded in advance on an electronic process that has much of the flexibility of movie film, but utilizes TV cameras and produces an image indistinguishable from "live" television. Pan admitted to approving of the process insofar as it eliminated such production problems as quick changes of sets or costumes; but he feared that it might encourage the innumerable takes and retakes of the movies, thus eliminating the sense of immediacy and spontaneity which he considers the special charm of television. He is even more firmly opposed to editing the tape, cutting separate shots into a sequence already completed. "Until just about two weeks before we staged the Astaire show," he confided, "editing tape wasn't even physically possible. There was always a jump and a wiggle on the screen right after each cut. Then somebody solved the problem, and as a result I think we ended up with two edited close-ups in the entire hour, both in the *Sophisticated Lady* number. I'm still not sure it wasn't a mistake."

Pan regards his long association with Fred Astaire as one of the real satisfactions of his life. "An incredible, extraordinary man," Pan describes him. The two have worked together so long that Astaire entrusts him with originating most of his dance material. Pan develops the routines himself, then dances them out for Astaire's approval. "Astaire will see at once what he can use, and what he can do better himself. He is constantly improving a number, and absolutely tireless about it. I have seen him at the end of eight or ten hours of rehearsal still fresh, still ready to go, when the rest of the company — all considerably younger than Fred — was absolutely dead on its feet. But he hates to let go of an idea until he is absolutely sure that it can't be bettered. He is a perfectionist." Pan considers Barrie Chase, Astaire's co-star on his two TV spectaculars, the ablest dance partner Astaire has had since he left the theatre, over twenty-five years ago.

Ahead for Pan lie more TV spectaculars (including another *Evening with Fred Astaire* that is still in the talking stages), possibly another Broadway show, and many more films — all to carry the familiar credit, *Dance by Hermes Pan.* And the name itself? Pan grinned his astonishingly Astaire-like grin. "Oh, it's real enough," he said. "My father's name was Panagiotopulos, but everybody called him Pan, so that's what it became. And Hermes — like Panagiotopulos — is just a good Greek name. Come to think of it, though, I guess it does sound a little fanciful."

THE END

Consistent, "to-the-people" policies bring recognition and Big Business

NATIONAL BALLET OF CANADA: A SOLID CITIZEN

BY JOHN PATTERSON

When a Member of Parliament from an East Coast farming district rose in the House of Commons at Ottawa to complain about "long-haired nut boys running around in their long underwear" (his description of the North American television premiere of the four acts of *Swan Lake),* he was promptly shot down by a scornful outcry from coast to coast.

The National Ballet of Canada had arrived. The date: December, 1956.

It wasn't the first production by the company in Canada, but it was the first time public reaction had demonstrated so strongly in favor of it. It had finally made the grade and become part of the "Canadian way of life."

Five years earlier Celia Franca, on the invitation of a few culturally-minded patriots, had arrived in Canada from Britain and gathered about her a group of twenty-three dancers. The first brief tour was of a few cities in central Canada.

But her sights, and those of the (then) small band of dedicated supporters, were always on the heights. From the first she encouraged new ballets by Canadian choreographers, at the same time building a strong classical foundation.

Today the National Ballet of Canada is Big Business. It consists of:

A company of forty-one dancers on payroll for a season averaging thirty-five weeks (in 1957-58 they were employed forty-one weeks);

The School, with its own business offices; a ballet faculty of three full-time teachers under principal Betty Oliphant, FISTD; an academic staff of five and a teacher of Dalcroze Eurhythmics; a handsome residence and its staff;

An annual summer school which averages 350 students and teachers from nine Canadian provinces and twenty-odd of the United States;

A permanent business office in downtown Toronto;

A full-time artistic staff under Miss Franca, responsible for the job of building the company;

Full-time designer and artistic adviser Kay Ambrose, and a staff of wardrobe and scenic artisans;

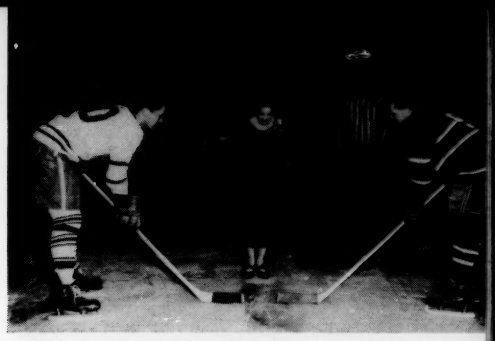
Branches of the National Ballet Guild of Canada in eight cities, plus informal committees in several others, with membership of more than 3,000. The Guild has the specific job of helping to build audiences and finances. (In a country in which there was practically no theatre and no tradition of theatre, these were especially difficult tasks.)

His Excellency Major-General Vanier, Canada's Governor-General, is the third vice-regal representative to lend his distinguished patronage. All ten provincial premiers and lieutenant-governors are also patrons. Although it hasn't the official status of a government body, the National

(Over)

Celia Franca (left), artistic director and founder of the National Ballet of Canada, and Kay Ambrose — both British-born — watch dress rehearsal. Miss Ambrose came to Canada to collaborate on a book with Miss Franca, remained to become artistic adviser and designer of the co. In rear, Shirley Kash, asst. ballet mistress, and David Adams, whose new ballet was being tensely observed.

At right:
Lois Smith, the co.'s prima ballerina, photographed from backstage in "Les Sylphides," one of 9 classic ballets performed by the Canadian co.

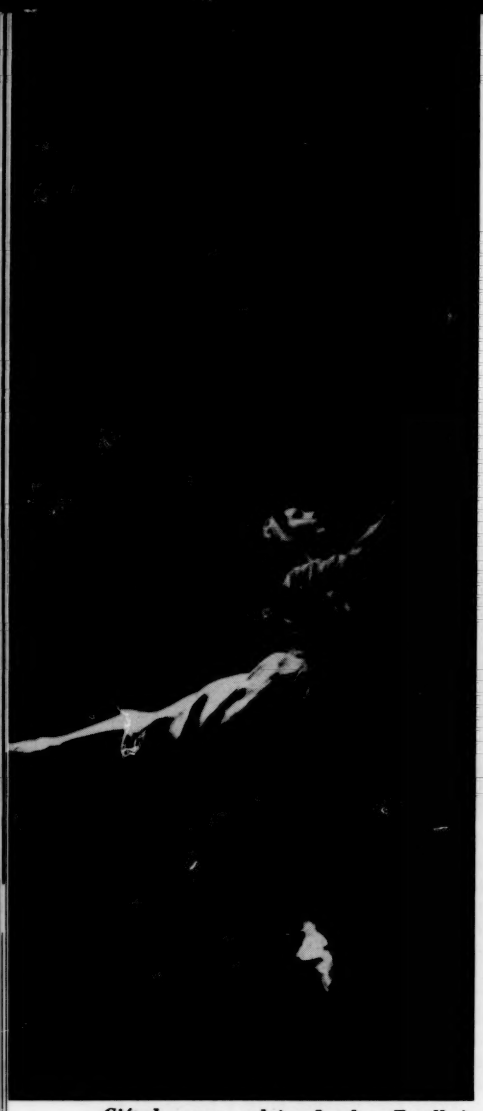


Victor Trower

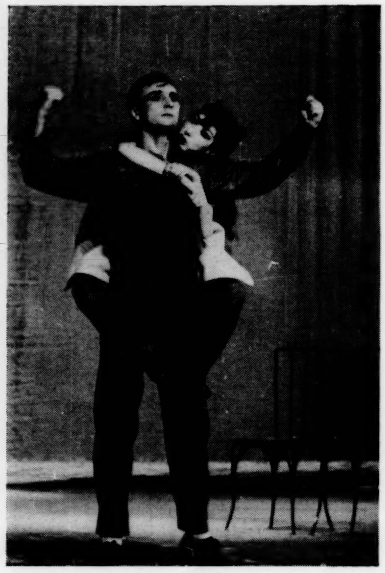
Above:

Ice hockey, Canada's favorite sport, and the Nat'l Ballet of Canada are involved in a mutual admiration society. Top: Celia Franca has the honor of "facing off the puck" at a National League game. At right is her sports idol, the famed "Rocket" Richard of the Montreal Canadiens; at left, George Armstrong, capt. of the Toronto Maple Leafs. Below: Members of the Co. keep warm backstage, attired in the sweaters and socks of their favorite professional hockey teams. L. to r: Betty Pope (currently on maternity leave), Chicago Hawks; Lilian Jarvis, N.Y. Rangers; Angela Leigh, Detroit Red Wings; Lois Smith, Boston Bruins.

PHOTOS BY HENRI ROSSIER



Gifted young soloist Jocelyn Terell in Andree Howard's "Death and the Maiden," one of 12 works in the repertoire by contemporary non-Canadian choreographers, mostly English. This includes Tudor's "Lilac Garden," Dark Elegies," and "Offenbach in the Underworld."



Repertoire policy makes room for original Canadian works, of which there are 17 that have been performed in the 9 years since the founding of the co. Above, David Scott and Frances Greenwood in David Adams new ballet, "The Littlest Ones."

Ballet of Canada aspires to and is considered the national company.

The company has now made three tours of Canada, from Victoria, B. C., to Halifax, N. S.; five U. S. tours of varying lengths; and performed before 70,000 in Mexico City in a much-acclaimed three-week season. It appears annually on the CBS national television network, and appeared on U. S. television some years ago during a "Wide, Wide World" show.

Last November the National Ballet opened its 1959-60 season with five performances in Hamilton, Ont. Its season will conclude next April somewhere in the Midwestern U. S. In January it performs in the Eastern and Southern U. S., and following a week in London, Ont., and Toronto returns to the States.

This is quite a development. And it is Big Business not just in terms of responsibility and activity, but also in terms of economics. One of the most refreshing aspects of the company is that, by dint of plenty of energetic activity, it finds the financial support to make itself possible.

The government of Canada has a serious attitude toward the arts, and makes annual allocations for them. This past year these included $8,000 for Les Grands Ballets Canadiens, $32,600 for the Royal Winnipeg Ballet, and $80,000 for the National Ballet of Canada.

But, according to E. A. Goodman, President of the Co. and its supporting Guild, the budget for the 1959-60 season will exceed $700,000. An additional $100,000 will be necessary for the operation of the newly established residential and day school, which combines academic and ballet education from primary grades through grade 12. Where does the money come from?

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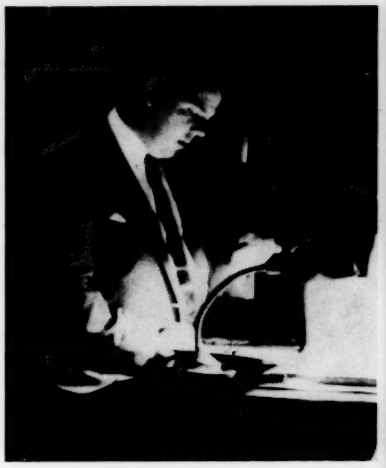
At right:
Soloists Jacqueline Ivings as Blanche and Lawrence Adams as Capt. Belay in John Cranko's popular "Pineapple Poll," recently added to the repertoire, originally staged for Sadler's Wells Theatre Ballet.

Below:
Husband and wife, leading performers of the Nat'l Ballet of Canada, are Lois Smith, of Vancouver, and 6-ft., 180 lb. David Adams of Winnipeg. Both have been with the co. since its inception.

An active and responsible ballet guild of over 3,000 members, with branches in 8 cities, is basic to the good health of the National Ballet of Canada. L. to r.: Carmen G. Guild, gen. mgr. of the Nat'l Ballet Guild of Canada; Mrs Patrick Cassells, chmn. of the Toronto branch; and E. A. Goodman, national president of the Guild.



Musical director and conductor George Crum has been with the co. since it started in 1951, has never missed a performance.

NAT'L BALLET OF CANADA

"Last year," according to Mr. Goodman, "the company earned slightly over $400,000 from performance revenue, souvenir book sales, and advertising. In the coming year, box-office and other revenue must be supplemented by a quarter of a million dollars if we are to maintain our present artistic excellence and position . . . The raising of this money is the individual responsibility of every member of the National Ballet Guild."

The Guild, very well organized, was developed not just to donate money, but to help build seasons, build tours, to sell home-grown stars to Canadian audiences. And it has done an impressive job.

Canadian audiences are no different from any other. All they want is perfection or established names. This applies to Broadway, London's West End, or wherever.

So the job was to find audiences, or create them. Good reviews from performances in major U. S. centers helped, but weren't enough.

In order to stay alive and to build stars and repertoire, it was necessary to get audiences. With only three legitimate theatres — Toronto, Montreal and London, Ont.. — and a few newly-built concert auditoriums, there are not enough places to play, to build a tour under so-called "favorable" conditions.

But hockey is Canada's favorite winter sport. And hockey rinks and arenas abound.

So the decision was made: Let's play the hockey arenas. And so the company performs ballet in hockey arenas, movie houses, concert auditoriums, high-school auditoriums, legitimate theatres, and almost anywhere a roof can be found and an audience gathered. (Smallest town? Bracebridge, Ont., population 1,500.)

The decision was made to "sell" ballet the way sport is sold — by saturation-type publicity. No seeking after the "specialized" audience ballet is supposed to — but actually doesn't — have.

Celia Franca knows and loves hockey. On her dressing table is an autographed photo of hero Maurice (Rocket) Richard of the Montreal Canadiens. She has "faced off the puck" in the Montreal Forum in a National Hockey League game. Artistic adviser Kay Ambrose is an expert capable of learned discussions with coaches, sports writers and announcers. Her cartoons on hockey and ballet dancers have brightened sports pages all across Canada. Gradually Celia, Kay and prima ballerina Lois Smith have been adopted on a first-name basis in all fields.

While a ready-made audience seemed to exist among the thousands of youngsters studying ballet, it was necessary to organize them. So school boards were approached, and with more or less degrees of willingness, agreed to cooperate. The plan is growing ever greater. Of five performances recently in Hamilton, Ont., two were for students. Miss Franca talked about ballet and the music of ballet while dancers in practice clothes went through a class and the orchestra filed in. Then followed one or two acts of a major classic.

These student matinees, or special children's matinees, now are a regular part of the Canadian season, and proving most popular.

These, of course, help to build longer seasons. In Toronto, for instance, four weeks are played annually at the Royal Alexandra Theatre, and a longer season is looked for in 1961. Montreal has the company eleven days, and asked for a longer stay next season. A week is spent in London, Ont. Windsor, Ont., with a new auditorium, has asked for a week. Most dates are still one or two-night stands, but three and four days are becoming more prevalent.

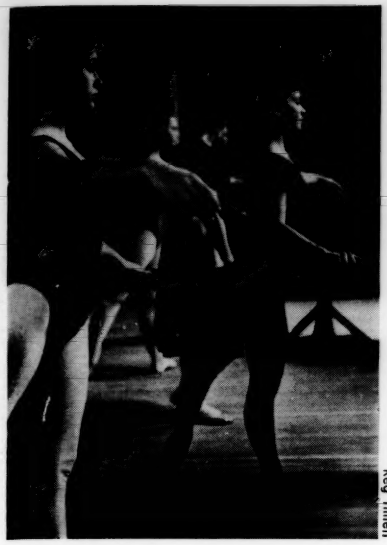
While some critics and balletomanes cry for "ballets in the Canadian idiom," audiences usually show their preference for the classics. And anyway, what is the Canadian idiom? (Canadians are becoming highly Canada-conscious.)

Celia Franca outlined her artistic policy at the recent annual meeting of the Guild:

"Before Canadians can create their own idiom they need to be exposed to other idioms; in fact, it is not until they suffer from over-exposure that they are likely to rebel . . .

"In the meantime, what am I doing to hasten this reaction? I am subjecting our artists to as much culture as possible within our practical and financial limitations.

"For the last nine years I have imported well-known classical ballets and established contemporary ballets . . . Surely it is



Reg Innell

On this page:

The newly established residential and day school combines academic education from primary grades (minimum age 10) to grade 12, with ballet training. The school, opened last Sept., has 26 fulltime pupils. An additional 250 attend the school for ballet only. Special summer courses bring many more. At left: among the resident students are several from the U.S., including (left) Leeyan Granger and (right) Sarah Thomas, both from Buffalo, N.Y.

Below: The exterior of the newly purchased school and residence; and, at right, a classroom.

Bottom: The school's principal, Betty Oliphant, British-born ballet mistress of the company, conducts a class. L. to r: Lucille McClure, Juliette Fischer and Nancy Schwenker.

THE END

understood that no major ballet company can survive without the classics.

"A permanent national ballet company is judged by them, and I speak of such companies as the Bolshoi Ballet, the Royal Danish Ballet, the Royal Swedish Ballet, the Paris Opera Ballet and the Royal Ballet of London. These are what I call permanent, national companies, and are the type we here have and are directly concerned with . . .

"During the past nine years, and including the present 1959-60 season, we have presented approximately thirty-eight ballets of varying lengths. Only nine of these were classics; twelve were foreign contemporary works. Seventeen of these were ballets by Canadian choreographers . . . We have employed nine Canadian composers and seven different Canadian designers besides our own resident designer . . ."

On their return to Toronto next April, the dancers will keep in practice at the summer school and take outside jobs in television and the like. Plans are now being prepared for an earlier start next season, possibly in mid-summer or early October. The October plans include appearing again in California and returning through Western Canada in November.

Canada's National Ballet is moving toward its place among the world's leading companies. With artistic policies that stimulate and give opportunities for growth; with an economic base that is efficient and gives support; with talent unlimited — why not?

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

PAUL WALLACE

For his Broadway debut, Paul Wallace got a lucky break — a juvenile lead in the hit musical *Gypsy*, directed by Jerome Robbins and starring Ethel Merman. And he was prepared for it (as one producer says, "the harder you work, the better your luck"). No perceptive member of the audience leaves the theatre without admiring the fine dancing of this talented young man in the "All I Need Is The Girl" number, a nightly show-stopper.

This is Paul's first time in the big town. He was born and has lived all of his life in Los Angeles. His first public appearance was at the Paramount Theatre in Hollywood, where, at the age of 5, he danced and sang for a two-week engagement. He had been hired for a longer period of time by vaudeville specialists Fanchon and Marco, but his initial engagement was interrupted by welfare workers constantly on the lookout for "too young" child performers.

At an early age, Paul was a victim of chronic bronchial asthma, but doctors agreed that he should continue dancing for healthful physical exercise, as well as for his obvious enjoyment of it.

When he was 10, he became a once-a-week pupil of Nick Castle, then one of Hollywood's leading dance directors, and today a foremost film producer.

Two years later Louis DaPron invited Paul to join his very active Hollywood dance school. Here Paul studied not only tap, which heretofore had been his exclusive field, but also learned modern dance, ballet and jazz. When Mr. DaPron's film activities kept him away from the school, his able assistant Deloris Blacker instructed Paul and helped to mold an all-round dancer.

At the age of 14 Paul became a professional, dancing a tap solo on Eddie Cantor's TV Anniversary Show. And then someone suggested — why not try acting? There were certainly more acting opportunities around Hollywood than dance work. And so Paul joined the Player's Ring Theatre, a local group of budding thespians. His subsequent appearance in the leading male role in their production of *Heidi* brought him to the attention of agents and producers.

And so he embarked on a full-time acting career, specializing in juvenile delinquents on TV and in such films as *Crime In The Streets*, *The Young Stranger*, and *Johnny Trouble* (in which he was seen with Ethel Barrymore).

Although he did no dancing professionally during these years, he never discontinued his dance classes, and when a friend informed him that a production of *Best Foot Forward* was in the process of being staged at the Hollywood Civic Playhouse, Paul was in good shape and overjoyed to undertake a leading role — and to be dancing again!

It was here that his performance was seen by leading man-producer Robert Young, who asked Paul to call at his office the following day. Before many words had been exchanged, Paul found himself a TV regular on *Father Knows Best*, where he is seen as a teenage neighbor. His bushy, sandy-hair appearance helps fit the popular conception. And this has been going on for four years, with reruns scheduled for future showings.

But Paul, still wanting primarily to dance, kept up his classes regularly, and during the summer of 1957, while on vacation from his TV commitments, jumped at the opportunity to appear in a Vancouver, British Columbia, stock production of *Kiss Me Kate*. During the show's ten-week run, Paul was the company's big attraction, (a singing, dancing, popular TV performer), and even persuaded the management to give him a crack at the "Too Darn Hot" dance number. His performance in it elicited such praise from the local press as "He really rocked the theatre."

Early in 1959, he decided to pass up the plush complacency of continuing his TV role, and try his luck on Broadway. He was known as a TV actor. But getting a dance lead in a Broadway musical was quite another thing.

Once in N.Y., Paul managed to dance in several TV commercials. And then auditions for *Gypsy* began. He shocked his fellow aspirants by doing a real "hoofer" tap routine to the tune of "Mountain Greenery" as his audition for choreographer-director Jerome Robbins.

In the meantime, not at all sure that he would be hired for the juvenile lead

in *Gypsy*, which is what he was aiming for, Paul answered an open call for dancing boys for *Destry Rides Again*. He was engaged by Michael Kidd as one of the four leading male dancers. But once rehearsals began, he felt his opportunities were limited, obtained his release, and continued his efforts towards *Gypsy*.

After a total of fourteen auditions, the much sought-after role was his. His parents were aglow with joy and pride as they viewed Paul in his first Broadway assignment during their visit East.

And this is only the beginning. Paul now wants to remain on Broadway, where his busy days have been full of excitement. He loves working with Ethel Merman, whose career, he feels, sets a wonderful example. Recently he had a long-wished-for opportunity to meet his dance hero, Fred Astaire, when the latter came backstage. Astaire's words of praise for Paul's performance still ring in his ears.

While he continues in *Gypsy*, he would like to do some more TV dance guest shots. This fall he did his *Gypsy* number on the Ed Sullivan Show.

In his spare time, he has written several short stories, and is an ardent horseback rider, a sport he frequently enjoyed in California. But a busy career in the N.Y. theatre permits less and less time for extra-curricular activities.

THE END

THE FIRST BALLERINA?

Camargo, elegant star of the Paris Opera, shortened her skirts to introduce developments of academic ballet technique

BY DIANA P. DANIELS

Photo Courtesy Lilian Moore Collection

Translated into the taste and fashions of the 1830s and 40s, when the Camargo craze hit London and Paris, this bronze statuette shows the 18th-Century ballerina literally lifting her skirts.

Photo Courtesy Lilian Moore Collection

Who was the first *ballerina?* From the long line of aristocracy who were court dancers, gradually there evolved professional artists in the theatre.

The question is not easily answered, and historians differ in their opinions. All agree that Mlle. Lafontaine, who made her debut at the Paris Opera in 1681, was the first professional female ballet dancer. And certainly Francoise Prévost, teacher of Camargo, was the leading female dancer at the Paris Opera from approximately 1700 to 1730. But, at least in the romantic implication of the term *ballerina*, the title goes to Marie Anne de Cupis de Camargo, born in Brussels in 1710, daughter of a Roman music-master and a Spanish mother.

To add to the controversy, there is a question of whether Camargo was the foremost ballerina of her time. Many argue that her rival, Marie Sallé, should tie for the honor — if not receive it.

It is quite possible that in the archives of the Paris Opera there lie lengthy contemporary records that have not yet been fully examined. But what we have, including her "life story" by G. Letainturier-Fradin, published in Paris in 1907, is not in the definitive biography class.

We know that Mme. Camargo began her professional dancing career at the age of 10, appeared successfully at Rouen and Brussels, and made her debut at the Paris Opera when she was 16. Thereafter, Paris was the main center of her performances. She followed the fashion of her day by taking a careful selection of lovers, mostly wealthy, and including the Duc de Richelieu. She retired in 1751, and died in 1770. Such facts provide us with a skeleton. But in the world of art, where does La Camargo belong?

She helped, we know, to develop the whole concept of dancing by shortening the voluminous 18th-Century skirt almost to romantic tutu length, thus extending the variety of movements beyond anything yet thought of for women. A brilliant technician, she is credited with the invention of the *entrechat quatre*, a major development.

But her contemporary, Marie Sallé, one must admit, was a choreographer in her own right, as well as a sensitive, dramatic dancer. And Sallé, too, was a revolutionary in the dance world of her day, though her attempt to popularize a costume of simple Greek draperies was well before its time, and doomed to failure. At all events, the careers of the two dancers run parallel, and it would be arbitrary, on our present knowledge, to label one the greater. Even Voltaire, who was on the scene, would not commit himself, and wrote tactfully, in 1732:

Ah! Camargo, que vous êtes brillante
Mais que Sallé, grands dieux, est ravissante!
Que vos pas sont légers et que les siens sont doux!
Elle est inimitable et vous êtes nouvelle:
Les Nymphes sautent comme vous,
Mais les Grâces dansent comme elle.

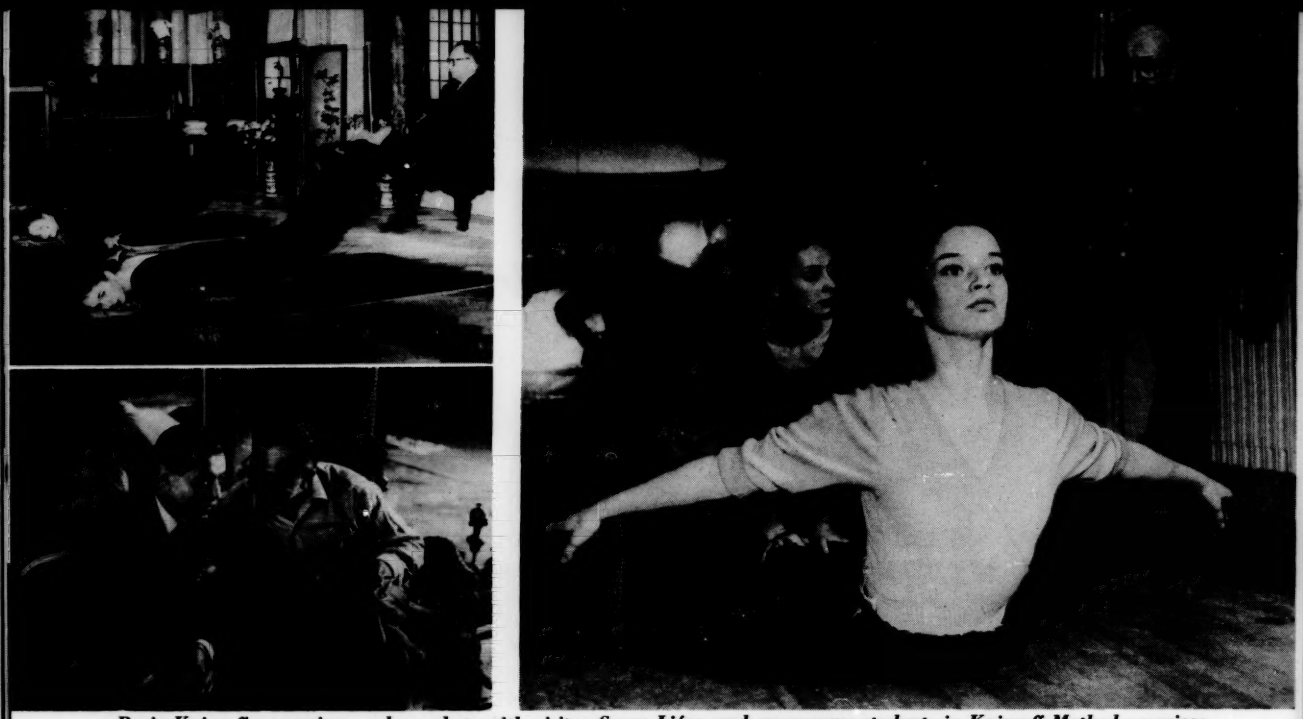
But whatever the justice of the case, there clings to Camargo's name the more picturesque legend, and she continues to appeal to popular imagination.

Portraits and engravings of Camargo by her contemporaries are extremely scarce; fanciful Victorian souvenirs of her abound by comparison. In the 1830s and 40s, more than half a century after her death, Paris and London saw a "Camargo Craze," probably induced by the fresh glamor given to the subject of dancing by the then-current fame of Marie Taglioni. Engravers, sculptors, artists of ladies' magazines, produced Camargos by the score — a hotch-potch of fact and imagination. Alas, the standards of the 19th Century were not those of the 18th in such matters, and it seems unlikely that Camargo herself would have felt flattered by these "genuine portraits." Conversely, what a shame it seems that the dancing Taglioni was never painted by an artist of the caliber of Nicholas Lancret, one of whose contemporary oil paintings of Camargo hangs in the National Gallery of Art in Washington, D.C., another of which is in the Wallace Collection, London.

In the London painting, a version of the *pas de deux*, Camargo dances, a *pas seul* in a woodland glade, surrounded by musicians. Her dress is of oyster grey, trimmed with flower garlands, her pointed and heeled shoes and delicately powdered hair, are imbued with the atmosphere of her day. The portrait was engraved in stipple. There also exists a contemporary head of her, in pastel, by Maurice Quentin de la Tour. I know a porcelain statuette of her, posed as in Lancret's portrait, but made in the 19th Century. The costume is painted in fanciful colors, and the maker, as though to gild the lily, has modelled a flower in her hand. The coolness and restraint of the portrait are missing.

Jean Georges Noverre, the famous ballet master and choreographer, writing a few years after her retirement, gives a word-picture which stirs our curiosity: "Mlle. Camargo, so gay on the stage, was by nature melancholy and serious, and

(Cont'd on Page 66)



Boris Kniaseff supervises a class, chats with visitor Serge Lifar, and encourages students in Kniaseff Method exercises.

"The ballet barre is a danger," says a famed European teacher

BALLET WITHOUT BARRE

BY BORIS KNIASEFF

The author of this article is a colorful Russian who for twenty-five years has taught ballet in Paris, Switzerland, and now in Rome. Many distinguished dancers are among his pupils. His ballet-without-barre system is the basis of a book and record album called "Teaching Your Child Ballet," by Gerald Severn.

American dancers are generally well acquainted with many kinds of floor exercises through their contact with modern dance, and also through the influence of the contrology methods of Joseph Pilates, Carola Trier and other therapists.

The elimination of the use of the traditional barre in ballet class is, of course, a very controversial matter. While nobody denies that a good floor warm-up is much better than bad barre work, there are those who question why it must be bad.

Next month American teacher Olga Boroshkova writes about the perils and the proper use of the ballet barre. L.J.

Even when I was a young student in Moscow, I worked with great intensity. And I was observant. When at the barre, for instance, I seemed to be sufficiently turned out. But I noticed there were times when my back muscles, or perhaps a thigh muscle, would relax. And to regain my balance, I would grasp the barre more tightly.

I also noticed that when I worked, for example, with the right foot, the left (or standing) leg tended to contract. It sometimes even developed a cramp, or went to sleep. Then, when I turned around to work with that leg, I often had to "wake it up" before I could even use it.

Despite this, my teacher often used me as a model at the barre because my turnout was impressive. But when it came time to work in the center of the room, I always seemed to need something to hold me up. Even the teacher remarked upon how strange it was that my turnout seemed to disappear.

As the years went by and I became a performer, I discovered I was not alone, and most celebrated dancers tended to "turn in" when they were jumping.

I stored these impressions in the back of my mind. And one day, after I had left Russia for Paris, I went to the circus. I was curious about how the tightrope walkers and acrobats warmed up.

At the Cirque Medrano I became friendly with several of the principal performers and asked their permission to watch them practice some morning. What did I see? Each one spread out his little rug, lay down, and began a series of very careful exercises in that position — and for a rather long time. Only after that did they begin work on high wire and trapeze.

With this observation, I began to understand a great deal. One must search for balance within oneself and not at the barre or with the aid of external devices. My own class work had been more sure at the

barre because *I had used it to hold me up.*

I consulted a friend who was a trained masseur. Together we worked out a series of exercises to develop turnout. At the end of a few months, I felt much more sure of my ideas. And my turnout began to improve noticeably, even in center practice.

All this was taking place about thirty years ago. And because I was still dancing and studying with other teachers, I did not yet formulate a plan to put my exercises-without-a-barre into practice. But as the years went on, and I danced less and taught more, I began gradually to add the exercises after class for those who wished to remain and try them.

In November 1952, Zizi Jeanmaire returned from America completely incapacitated by an injury to her tibia (a bone between ankle and knee). She couldn't take group class, and so I gave her private lessons. Since she wept with pain when she tried to work in a standing position, I put her completely on the floor. At the end of a few weeks she was able to return to the group class.

The following year I left Paris for Switzerland, with the idea of testing and formalizing my system. I placed my best pupil at the traditional barre and the others on the floor. At the end of six months, I returned all of them to the barre, and it was immediately evident that those who had worked on the floor were now superior to my best pupil. Now that I had proved my point, I removed all barres from my studio.

Many of my former pupils, some of them famous dancers, who had been trained on the traditional barre, came to work with me. I noticed that it was not easy for them, which again proved to me that I was not wrong. I also believe my work is especially challenging for men, and I had devised special exercises for them.

But my work is not only for the advanced dancer. It is most important for children. For I have noticed that in working for a long time at the barre, children, above all, acquire many faults. Sustaining their body weight on legs not yet as strong as those of adults, they tend to acquire body-distortions. The tibia begins to become deformed and to veer toward the inside or toward the outside. Very often the knees are not stretched and not in place. The thighs become bulky, and because of the arching of the lower back, the top of the leg is relaxed and generally not sufficiently turned out. And because they often "let go" in thighs, abdomen, and buttocks, and work only with the feet, the legs become bottle-shaped.

I consider that there are many advantages to my ballet-without-barre system. In my experience, it reduces the time required for the training of a dancer by one-third, from the normal nine years to six.

My exercises enable me to work with both feet at once — and simultaneously with the head and arms. And so I save time. While doing the exercises, the pupils cannot become deformed because they are not sustaining their body weight. It is also easier to spot their faults.

There is an added physiological advantage in that the blood circulation proceeds more normally, and the heart doesn't become over-tired.

After the floor work, I do quite a bit of center work like *pliés*, all the *battements*, *ronds de jambe*, *pirouettes*, *adagio*, and *allegro*. But all of it is done in a refreshed and more energetic manner. And I sincerely feel that my approach does a more thorough job of preparing dancers for the choreographers of today, who ask much more of them than the choreographers of yesterday. *THE END*

Above: Mr. Kniaseff finds that unusually high extensions are one result of his method. Opponents say balance suffers.

Left: Kniaseff, who has lectured and demonstrated his system throughout most of Europe, is currently teaching in Rome. Ex-pupil George Froscher, now in U.S., has recently given several NYC demonstrations of the Kniaseff method.

A Monthly Feature

"WALK SOFT"

Some trends, positive and otherwise, among the regional ballet companies

BY DORIS HERING

"Why don't you tell me how *I* can become 'regional'." The voice, that of a director-choreographer with a thirty-five-year career behind her, was playful. And yet, was it?

"After all," she continued, "the regional ballet companies in my city can perform without paying their dancers a cent. But my own touring company is a professional one. And union rates in this town are so high that I can't afford to bring my dancers here without losing money. We have to stay out on the road where we can make ends meet."

Eagerly we tried to reassure her by explaining how a regional company differs from a professional company and how it *helps* the professional company by building a potential audience for it. But, actually, our interrogator was not entirely wrong. There *have* been examples of regional groups competing with national professional companies.

One organization, through special influence, had itself added to a community concert series as a substitution for a national company, thus depriving the latter of its only engagement in that town. Instead of developing a wider audience for ballet, the regional group was merely competing for an existing audience.

And some groups calling themselves "regional ballet" or "civic ballet" are based upon questionable foundations. Two come particularly to mind — one whose directors are a former ballroom team and the other whose directors had a night club act. Without a thorough ballet background and performing experience, preferably with a major company, how can they train dancers and build a repertoire that will earn a steady public following?

Of course, misinterpretations like these do not mean that the concept of regional ballet is an invalid one, or even a rigid one. Each locale and each group must of necessity develop its own unique personality.

Some sceptics, not understanding its context, have suggested that "regional" is synonymous with "provincial." This is not so. By definition, regional ballet has to do with non-professional companies (the dancers and directors are non-salaried) or semi-professional companies (the dancers and directors contribute occasionally to professional activities like opera and sum-

New Faces on the Regional Scene

RALEIGH, N.C.: Dancers from the entire state are welcomed in the No. Carolina Civic Ballet, under the direction of John R. Lehman.

HUDSON VALLEY, N.Y.: Newest of the regional groups is the Mid-Hudson Regional Ballet Co. Under the direction of Estelle and Alfonso Weinlein, the co. is open to dancers in Kingston, Newburgh, Beacon, and Highland Falls.

SIOUX CITY, IOWA: Nina Youshkevitch Johnson has been named artistic director of the Sioux City Civic Ballet. She officiated at the co.'s first auditions in October.

ORLANDO, FLA.: The Civic Ballet of Central Fla., in existence about a year, has acquired a new artistic director. He is Joseph Levinoff of NYC.

SANTA FE, N.M.: Recently chartered by New Mexico, Nina Coppola's Ballet de Santa Fe made its debut last month. Miss Coppola is also ballerina of her group.

DETROIT, MICH.: Now in its 2nd year, the Detroit City Ballet turned to Osvald Lemanis, member of its Artistic Board, for an original version of "Cinderella." Premiered Dec. 29, the ballet is planned for annual Christmas presentation.

LOUISVILLE, KY.: Fernand Nault, ballet master of the American Ballet Theatre, made his impress on the regional scene last spring by staging the debut of the Denver Civic Ballet. This fall he restaged "Les Sylphides," excerpts from "The Nutcracker," and his own ballet, "The Lonely Ones," for the Louisville Ballet.

Carroll

RALEIGH

Murray Korman

HUDSON VALLEY

SIOUX CITY

ORLANDO

SANTA FE

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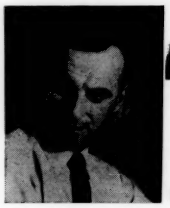
DETROIT



LOUISVILLE

mer theatre). The companies perform in the town or city of their origin, or in adjacent or nearby towns. They do not tour nationally. They are identified with their own region. Their prime function is to give performing experience and a taste of professional discipline to the well trained and possibly gifted adolescent dancer.

The companies are organized in different ways, and only time will tell which is the most practical. Least complex in structure are ones like the Severo Ballet in Detroit or the New England Civic Ballet in Boston. Here the artistic direction is in the hands of one person, and the dancers are trained in her school. In the case of the Severo Company, there is a board of directors of private citizens. The New England group does not yet have this.

Other groups, and they are probably in the majority, have a single artistic director, but open their audition to students from every school in the community. And still others are experimenting with a group of teachers as joint artistic directors. Typical of the latter are the Detroit City Ballet and the Denver Civic Ballet. The usual procedure, if a group of teachers runs the ballet, is to hire outside professional choreographers.

The principal problem when a nucleus of teachers is involved is that rehearsals and repertoire maintenance are usually rotated, with an inevitable waste of time and duplication of effort. And it is difficult to keep works in the repertoire when the original choreographer is not on hand to re-stage them, or when a single régisseur is not responsible for them.

In some cases, one of the teachers is assigned choreography. The Detroit City Ballet is now trying this, as is the Junior Ballet of Southern California.

And in rare cases the directors are able to collaborate. The four teacher-directors of Florida's Suncoast Ballet each took a section of a long work this fall. And the two directors of the Baton Rouge Civic Ballet usually work tandem.

The obvious advantage of the one-director company is its cohesiveness. And in the case of the truly gifted director, it may be the only way. The disadvantage is that other teachers in the community have to be broad-minded indeed to allow their best advanced pupils to become members of a company in someone else's hands. Some groups get around this by insisting that the dancers remain with their original teacher for technique and attend only company classes and rehearsals. But this seems to be working better in theory than in practice.

And how are the regional companies getting along in their communities? Are they forming stable groups of lay members who act as patrons and donors and who work for the companies in areas of publicity, ticket sales, fund raising, social functions, transportation, and backstage chores? In the smaller cities it seems easier to generate community spirit. For example, the Jacksonville Ballet Guild has held the company together through changes of director. And the Schenectady Civic Ballet had its board members thoroughly organized before it even had an artistic director and a performing schedule.

But in the larger communities like Brooklyn and Chicago, civic spirit is more difficult to generate. And in these particular communities there is still another problem confronting the regional companies. The dancers are older than most. They have finished school and are already seeking a professional career. This need exerts undue pressure on the company director.

A few of the regional companies may some day become professional. But that takes time. And it is not the principal aim of regional ballet.

Regional ballet is an educational tool — a means of giving young people performing experience and the discipline of working together and learning something of the transition from studio to stage. It is up to the regional ballet director to reevaluate his aims carefully and repeatedly so that his project does not straddle the fence and become pseudo-professional.

And how about repertoire? This should offer no problem if the emotional and technical development of the dancers is kept in mind. Obviously they will perform most convincingly in works that they understand and with which they can in some way identify.

One company, still comparatively incipient, recently listed its repertoire as consisting of *Sleeping Beauty*, *Swan Lake Act II*, *Cinderella*, *Nutcracker*, and *Giselle*. Not even Sadler's Wells, a professional government-subsidized company, began with an ambitious collection like that!

Not that traditional ballets should be ignored. They are definitely part of the training of young dancers and will help prepare them for the difficult transition into the professional world. But moderation and choreographic honesty should be the rule.

Typical of an obfuscating policy about repertoire was that of a company, formed at the beginning of last spring, which two months later made its public debut in a full-length *Sleeping Beauty*. It takes an established professional company many months to prepare such a work.

And typically rational is the attitude of a company director whose dancers have been performing five years and have yet to do a classic work. She feels they are not yet ready. In the meantime, they are doing original works that she creates for them or that are staged by guest choreographers.

One director in a small and not especially ballet-orientated community has managed to try only experimental works of a quite esoteric nature. And he has had the satisfaction of watching his audiences grow along with him. Another director, who recently staged a four-act *Swan Lake*, feels that he cannot hold an audience with original works. "They want only classics," he says.

And so the problems arise, and the company personalities take shape. No two have the same problems, and there are no rules to be set except the one of honesty. If the company is organized to enrich the dance-experience of the young people performing in it — to interest an ever-growing audience in tasteful dancing — and eventually to create a wider audience for professional dance — then it has a good chance for survival.

If, however, a regional company is merely an extension of the ego of its director — or a means of "getting on the bandwagon" and partaking of some of the editorial and public attention that is legitimately accruing to the regional movement — then its chances for survival are reasonably slim.

As a great architect once said to an apprentice who wished to design as his first project a complicated cathedral, "Walk soft, son, walk soft." *THE END*

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PRACTICAL *(Cont'd from Page 21)*

forming Saturday mornings and afternoons. Dancers for the new company should also have ability to speak lines plus solid classic ballet technique (point work required for girls). Right now the group is setting up "commuting distance" tours. In summer it pays $75 per week for a regular four-day-a-week touring schedule Wednesdays through Saturdays inclusive, returning to NYC for long weekends free of performances. Patience Jarvis, who with Miss Drew is an associate producer, also has been directing a "Little People's Party" group Saturdays at the Renata Theatre, choreography by modern dancer Eve Gentry.

Dick Dunham is dramatic director for the Merry Wanderers' Children's Theatre, a three-unit touring concern. A dance major of San Francisco State College, Gian Pace is choreo. for all three units, with "a strong modern dance base." The non-Equity units, each numbering six people who dance and/or act, pay a touring minimum of $60 a week and $15 per perf. (on a rising scale). Average number of performances on tour is four per unit, and effort is made to let people double in shows so they can perform with more than one and thus duplicate salaries. While the units do use some people who are "absolutely only dancers," Mr. Pace prefers working with those who can also handle dialogue. He fits dancers to characters, so there is no age limit, but he requires a "good, clean, definite technique plus maturity and understanding of dance as an art form." The dancing is "never at all jazzy," though it may be based on either modern or ballet foundation.

The three units pick up their new touring schedule Jan. 14, one heading for Ohio, one for Pennsylvania, and one remaining within the N. Y. area. Following this schedule thru spring, the units later tour the summer tents as far as St. Louis, company members averaging a total of fourteen to fifteen weeks of touring over the year. The regular work contracts include unemployment insurance to cover the between-tour inactivity periods. Mr. Pace says there is a frequent need for "quick replacements," and he is always ready to accept pix and resumés at 22 West 68th St. He holds auditions periodically from these. People coming to NYC from out of town should advise him by mail or call EN 2-1801 on arrival to set up appointment. Both Pace and Dunham are veteran former members of the Edwin Strawbridge Children's Theatre of the early 1950s. *THE END*

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INTRODUCTION TO DANCE NOTATION

CHAPTER XII:
MÉTHODE PIERRE CONTÉ

BY REGINA WOODY

As far as we know, the only original 20th-Century system of dance notation in France is that of Pierre Conté, published in 1932. A musician, Conté became fascinated with the problem of recording movement, and developed a method with which he has recorded many dances and ballets. He has also written extensively on the subject.

Professor Jacqueline Cazalet, an expert on the Conté system, writes:

"To the Frenchman M. Pierre Conté, writing sound (music) was the same as writing motion (movement), therefore he believed dance could also be written. Having been an organist, M. Conté observed back in 1925 that the interpretation of a piece of organ music called for various positions of the arms and legs of the player, in space, and that it was these movements which released the desired sounds.

"To support his belief in this observation M. Conté sought to determine the component factors of music and dance and of every other bodily movement. This is what he discovered:

Music
Sound
Time (duration)
Shading (variations of intensity)
Accentuation (sudden variations)
Dance
Space
Time
Shading (variations of intensity)
Accentuation (sudden variations)

"It was easy to see that three of the factors were common to both music and dance, and also that the factor *sound* was the result of the occupation of *space*, which, in music, varied with each instrument.

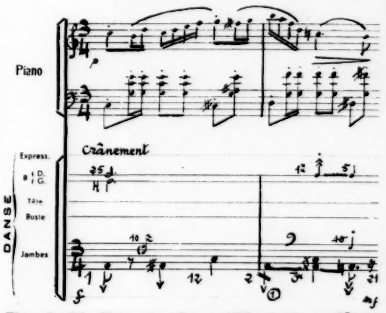
"It was obvious then, that what remained for M. Conté to do was to find a way to describe and record all possible positions for the parts of the body, in order to achieve an ideal notation system. M. Conté explored the elements of movement in *space*. He found these to be: 1) the position supported or unsupported (weight of the body); 2) the position of tension or bending; 3) the position of contact with the point of support; 4) the direction.

"The sum-total of these elements (indispensable for exact transmission of thought) are within reach of all in the Conté system. The signs that represent them are simple and logically chosen according to musical principles. All possible movements of a leg or arm can be recorded with only six digits: 0-1-2-3 4-5. Combinations of two or three of these digits give numbers which are, in fact, only joinings. This arrangement permits the indication of a multitude of intervening directions without increasing the number of signs.

"The Pierre Conté system offers a method of writing dance movement comparable to a kettle drum score which has figures, such as one often finds in scores for piano or organ, showing the desired fingering.

"This system, a satisfactory extension of musical notation, offers all the advantages of the latter, including the same pliability and accuracy."

M. Conté's system has been approved by The National Center for Scientific Research in France. For further information, write M. Pierre Conté, Arts et Mouvement, 28 rue d'Assas, Paris, VI, France.

THE END

Top half: Excerpt from "Variations Chromatiques" by Bizet. Bottom half: dance notation for corresponding section of "Danse du Viveur," choreog. by P. Conte.

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ROBBINS *(Cont'd from Page 23)*

jazz) with the classical idiom. It lacks the Robbins theatrical flair, fashionableness and punch. But what it contains, in delicate if not startling variety, are abundant examples of the lyric poetry of ballet dancing. And this I find lacking in the Robbins programme. And this, the Royal Ballet's most characteristic treasure, I believe to be the finest and most enduring joy which ballet has to offer. It is a quality which, even if my space were limitless, I could not define. Here it must suffice to say that it is to be found supremely in Ashton's choreography and, more or less perfectly according to their relative standards, in everything danced by Fonteyn, Beriosova, Park and Sibley.

A word of comparison between the British and the American dancers. We know from what we have seen of them that the dancers in the Robbins company are highly versatile, in the sense that they can perform in other styles besides that of ballet; they are ballet trained but experienced in "musicals." We also know from Jerome Robbins himself that he was able to choose the score or so required for his company out of a vast number of very talented, very young, applicants. As against this the chosen members of the Royal Ballet are proficient only in ballet in the narrow sense and I doubt if among their "national reserves" (so to say) a wealth of talent would be discoverable, comparable with that of the American reserves.

Here, on the face of it, are American versatility and richness to set against British monotony and poverty. But to say that is, I think, to miss the much more important point: that the tasks for which the Royal Ballet dancers are chosen are more exacting and, in their quite different and subtler way, no less various. I state it as axiomatic that it is more exacting to be a dancer with a range, a subtle range, of proficiency, from Petipa, through Fokine to Ashton, than to be the sort of highly eclectic modern dancer of the Robbinesque type. Little wonder, then, that there are (if there are) more of those athletic, strong, take-it-or-leave-it American dancers than there are coryphées suitable for the Royal Ballet. And for those rather hard, rather anonymous, stream-lined Americans would we really want to exchange the subtly various, delightful lyricists who are our soloists and even coryphées? Would we even be quite certain we would gain from a similar exchange among their male partners?

There is another way of putting it all. Only three ballets really matter: the So-

viet, the American (including Balanchinesque neo-classical as well as Robbinesque eclectic) and the Royal. The Soviet and the American are at the two extremes, the one all modern, all concentrated on novelty, whether in neo-classicism or in popular dance, the other bound closely, even rigidly, to its own very gradually evolving traditionalism. The Royal Ballet is between the two. Because it is a European national ballet (and I stress both *European* and *national)* it can, and must, join itself to the European tradition; because it is young and new and belongs (as Soviet ballet does not) to a centre of free international culture, it is open to all sorts of new trends in taste.

To be thus in the middle may be most difficult; it may also offer the most likely promise of a long and interesting life. It is my own personal feeling that the Royal Ballet does in fact look too much towards Moscow and Leningrad and, specifically, to the long three-act ballet, and too little to the sharper, brighter, less fusty stage of transatlantic dance. But open as it must be to both influences it must be even more intent on its own distinct personality. For the sake of argument rather than because I quite believe it, I grant that the Royal Ballet has not yet achieved so completely characteristic an evening's entertainment as is represented by, say, *Romeo and Juliet*, in the Soviet idiom which I personally find most tedious, or by Ballets: U.S.A., in an American idiom which delights me. Yet the particular idiom which is most "Royal Ballet" and the particular dancers who are most "Royal ballerinas," represent the finest because the most poetic in ballet of the mid-twentieth century. How nice it would be for us if our choreographers and dancers could draw, as the Americans can, on a large fund of vital, popular dance. But how nice it would be for the Americans if they could look to their own, and not just to the Royal Ballet and other foreign companies, for authoritative performances of the classics.

It is all, no doubt, a matter of prejudice. If I may refer back to the misquotation by *Time Magazine* with which this article began, the question, as put to me at first by the zealous *Time* reporter, was: "the Robbins Ballet is the finest you have seen since . . . ?" Rather to my own surprise, I found myself answering: "the finest since I saw Fonteyn again in *Ondine* only a week ago." It is all a matter of prejudice. But the question remains: whose prejudices are the right ones? Yours, of course—if they agree with mine.

THE END

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TAP SERIES

TAP TOUR *(Cont'd)*

BY PAUL DRAPER

Yes, you could slide right across the stage with very little effort, and it was only about two and half hours before showtime. There are ways of taking wax off a stage, but very few keepers of an auditorium like to use them. A stage looks very pretty when it has a high sheen.

Happily, lye, hot water and soap were found, and we all scrubbed. The result was a stage we could dance on, and arms and shoulders that were very well warmed up — but legs and feet which had little time for their share of limbering. This necessary part of a show was even further delayed by a light rehearsal and instructions about the curtain and the front spot.

One thing above others is quite certain about touring on the road — one must let people do the things around a theatre that they have learned or been told to do. It is hard to realize that though *you* perform about five times a week, the crew of any high-school auditorium has a chance to strut its stuff only three or four times a year. It would be merciless to make their tasks appear less important than your own warm-up. After all, to them you are a professional who must be ready to go at a moment's notice — practice is for amateurs. I digress. We did get warmed-up and made-up and ready.

The show started, and all went well until Ellen Martin finished the delightful opening dance and I suddenly became aware that I had programmed "Greensleeves," a duet, to follow her solo. Ellen had a costume change which in some mysteriously absent-minded way I had never once thought about when we rehearsed. So I went out front and said so. I also said I would improvise a dance with Bob Kaufman's improvised music (this was the first he knew about it). I began to do so when, by frantic signs and sounds from off-stage, I was made aware that Ellen had been locked out of her dressing room, and no one could find the key. It was finally found, and Ellen was able to change, but my dance was a record length for improvisations.

The next few dates produced no special moments or slippery stages. The car ran beautifully, the hangers stayed on their supports, we managed to squeeze in a little rehearsal time, and felt very pleased with ourselves. We also became reacquainted with that inescapable companion of the traveling artist — the re-

ception after the concert.

The civic-minded hosts are invariably friendly, delightful and eager to assist you in any way they can. Their care of the outer man is impeccable, but sometimes the finger sandwiches and cookies fail to nourish the inner man. A dancer dares not eat a meal *before* the show.

One of the difficult problems on the road is to find a restaurant open in a small town after the reception. In fact, one of the problems of a touring dancer is to find a restaurant — period. Outside of big cities, the staple diet appears to be fried steak, fried potatoes, frozen orange juice and ice cream. We fervently hope the health of the nation is better cared for in the home than in those ubiquitous establishments lit by erratically flashing neon signs which spell out EAT.

Back to dancing. As we moved farther west, the jumps between dates became longer, and we found ourselves spending six or seven hours on the road on the day of performance. This left very little time for rehearsing, and made it necessary to figure out an accelerated warm-up program. The edge of an open grand piano makes a very good barre, and precisely because it is of obviously great value, one holds it very lightly.

Pliés and *pliés* are the basis of a warm-up when you haven't much time. These, a few *ronds de jambe,* and *grands battements* done away from the piano, with a slap-heel-brush, are the requisites. Then about a hundred slaps, fast ones, as many step-shuffle-steps, a few wings and some deep stretches must generally complete the pre-performance exercises.

Stage space is often a problem, since auditoriums vary greatly in size and shape. Whenever you come across a particularly small one, you are almost always told that the Yugoslav National Folk Ballet, with a company of thirty, played there.

Everything continued to go smoothly for us for two or three weeks, and we had uncrossed our fingers about our routines, our ankles, our shoes, concert committees and the car. We were on the last day of a hop in northern Nebraska. Roads were long, rolling, and utterly deserted. We hadn't seen a town or a car for sixty miles. It was mid-afternoon. We were approaching the crest of a gentle slope. The motor quietly sputtered dead, and we coasted to the top of the rise to view an uninterrupted 360 degrees of unbroken horizon. I pulled to the side of the road on our remaining momentum, and broke the news to Ellen and Bob that we were out of gas. *(to be continued)*

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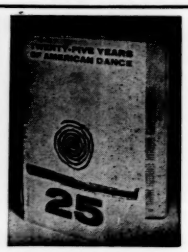

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CADENZA *(Cont'd from Page 35)*

Orchestra. You see, we do perform modern music in the Soviet Union.

Lyons: I see that you are sensitive on this point, but the truth is that we are well aware of your interest in contemporary music. Already we have heard glowing reports from Roy Harris, Roger Sessions, Ulysses Kay, and Peter Mennin, all of whose music you conducted during their recent good-will trip to the Soviet Union if I am not mistaken.

Fio.: Jim, I am sure that this is the $64 question and I cannot hold back any longer. Mr. Rozhdestvensky, the most incredible thing I have heard about the reality of musical life at the Bolshoi is that you have virtually unlimited rehearsal time. Is this so?

Rozh.: Yes, normally we rehearse on every single day for three hours. But we can spend as much time as might be necessary to make everything right. For our latest full-length ballet, *The Stone Flower*, for example, we had thirty-five orchestra rehearsals, including dress rehearsals. I might add that if things don't go well at dress rehearsal, we simply postpone performance and continue rehearsing. Costumes and sets may even be scrapped and done over.

Fio.: How many stage rehearsals do you have for a repertory work — not necessarily a new production, but, let us say a familiar work?

Rozh.: For a four-act work we usually schedule two rehearsals for each act and then two dress rehearsals of the entire production.

Fio.: Two three-hour rehearsals for each act, and then two full dress rehearsals?

Rozh.: That is correct. In other words, six hours of special rehearsal — full company and full orchestra — for each act, twenty-four hours in all, and in addition two full dress rehearsals. I know you have much less. May I ask how many hours the orchestra worked with dancers in the preparation of the Webern music for *Episodes?*

Fio.: Robert Irving conducted those rehearsals — there were two, two hours for each. For regular repertoire works, by the way, we have no rehearsals with dancers, and go through six or seven works in a two to three-hour rehearsal.

Lyons: Maestro, until the past couple of months had you ever heard of "overtime"?

Rozh.: (Laughing.) No, this was something new to me when I came to America. In the Soviet Union the question of working hours is never a problem because there are plenty of good musicians and there is no budgetary restriction within reasonable limits.

Lyons: What do you mean by "reasonable limits," if I may ask?

Rozh.: The answer to that, I would say, is that your only goal is artistic perfection, and we try always to approach that as closely as possible.

Fio.: When you travel to various points within the Soviet Union, which after all covers a lot of territory, do you take the orchestra intact or do you "pick up" players in various cities

as you have done in America?

Rozh.: The orchestra always travels with the company. It is better that way.

Lyons: It might be worthwhile to get some of Mr. Rozhdestvensky's reactions to working in a more practical situation. Maestro, have you found yourself looking at your watch often since your arrival in the United States?

Rozh.: (Laughter.) Watches *and* clocks.

Fio.: Let's talk about another kind of practicality for a moment. Remembering your remarks about the Art Councils, do you find that different ballerinas insist on different tempi in the same role?

Rozh.: The ballerina, in the Soviet Union and elsewhere, often has her way. Yes, therefore, there is sometimes, but not often, a variation in tempi.

Fio.: Jim, having asked the few major questions that were uppermost in my mind, I am finding it difficult to frame any others that make sense.

Rozh.: Is it because our profession is a dark one, when all is said and done?

Fio.: Nebulous, if not exactly dark.

Rozh.: You cannot express it in words.

Fio.: Also, sometimes you feel good and sometimes not; and sometimes the dancers feel good and sometimes not.

Rozh.: I am often thinking how difficult it is to synthesize — really to synthesize — the distinctive qualities of choreographic and musical art.

Fio.: And to put them together properly you must make the fusion at least as nearly perfect as each element individually.

Rozh.: For the ultimate you need some kind of magic, some golden medium.

Fio.: And absolute fidelity to the score, or to the choreography, will not necessarily provide this. There must be something extra. I have been involved in great performances, but I cannot tell you why they were different from others, except that sometimes everybody gets excited at the same time.

Rozh.: Still, and this is true especially of a new ballet, you must have the most precise accord between conductor and choreographer.

Fio.: Maestro Rozhdestvensky must change for his evening performance and so I had better ask him right now if there are any questions about the life of a ballet musician in America that he would like to ask me before we have to call it a night.

Rozh.: My dear friend, I have learned so much about the life of an American ballet musician in the past several months that I can almost say that I am one myself right now, at least temporarily. (Laughter.)

Lyons: Gentlemen, my thanks to both of you for this extraordinary interview, and let us hope that "we three" will meet again to continue this discussion — perhaps in Moscow, who knows?

Rozh.: Yes, by all means come to Moscow. Already we have learned much about each other and each other's art, but there is much more to say another time. *THE END*

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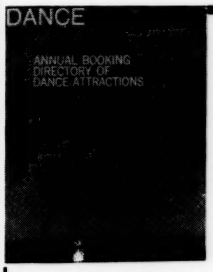

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CAMARGO *(Cont'd from Page 53)*

after having enraptured the audience with joy and delight, and after having obtained the greatest applause, her features took on a tinge of sadness . . ." In his *Lettres de la Danse*, Noverre has high praise for her dancing, describing it as "vivacious, light and full of gaiety and sparkle. *Jetés, battus, royales,* and cleanly-cut *entrechats* . . . were executed by Mlle. Camargo with the utmost ease." And Noverre was a keen observer, an iron critic. Of her musical sense, too, he writes eloquently: ". . . there are (other ears) which appreciate naturally and easily the movements of the most difficult melodies. Mlle. Camargo . . . enjoyed that precious gift and that exact precision . . . which is never found in those dancers who have less sensitivity and delicacy of hearing."

Perhaps the chief interest of Camargo for us today lies in the added perspective she gives to what one might call the ballerina's lineage. When she ended her career in 1751, the future great star Madeline Guimard was 8 years old.

The art of La Guimard blossomed in the years before the French Revolution, and ended in its storm. She died in 1816, when Marie Taglioni was a girl of 12, already being schooled in ballet by her exacting father. When she came to Paris as a student, Taglioni must have gazed at the portraits and caught the echoes of those earlier dancers. Indeed, she must have felt close to them as she danced a gavotte with old Auguste Vestris.

But it was the 19th Century, and in place of the aristocratic elegance of its predecessor, it brought a new art form, the Romantic Ballet, and a new ballerina, who was to rise onto the very tips of her toes to continue the dazzling evolution of ballet and ballerinas. *THE END*

IN THE NEWS

HOT SPOT: Tuulikki, dance teacher formerly of Calif., is now established in the 50th state, Hawaii. She is shown here at the edge of Kilauea Iki, the newly active volcano which has been making headlines.

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BY ANTONIA DOBROSLAVIC

Many of our teachers have had occasion to appear on television. Upon viewing themselves on the monitor, they are well nigh stopped cold in their lines. None of us really know what we look like, and the stark reality of a camera and lights is sometimes a shock.

Make-up for the TV cameras is really little more than regular street make-up. The imbalance comes from the lights. Where a part of the face obtrudes, making high areas, there light will "highlight." In order to overcome this problem, if it is one, these areas should be darkened. Dark make-up *absorbs* light, causing the area to recede.

To minimize a feature, use darker foundation. To bring an area forward, or to highlight a feature, use light foundation. If the nose is too wide, dark make-up applied to the sides, from the inside corner of the eyes down over the nostrils will give a more delicate effect. Shadow under the tip and under the nostrils will shorten the nose.

A good trick for establishing how far the eyebrows should extend is to hold a pencil from the nostril to the outer corner of the eye. The eye brow should not extend farther than the pencil.

To set protruding eyes back, place eye shadow low on the eyelids. Deep-set eyes have a tendency to "disappear" or look closed. To counteract this and make the eyes appear larger, smooth a light foundation over the lower part of the eyelid. Eye shadow should be placed under the eye brow, not on the lid.

To give closely set eyes a wide-apart look, place eye shadow, liner and mascara on the outer sections of the eyelids beginning about half an inch from the inner corner of the eye.

The forehead can be given its changes by the dressing of the hair. A low, narrow forehead can be given the illusion of height by *short* bangs combed forward over the top of the brow. Short, rather straight eye brows add height and width to the forehead. For a high forehead, eye brows should be arched and bangs worn low.

An extremely important factor is the matter of blending make-up so that there are no sudden drops and lifts. To achieve the desired effect (especially in two-tone make-up) smooth your usual shade of foundation over the entire face. Then carefully pat on the corrective color.

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TEACHER SAYS: *ICE SKATING OFFERS OPPORTUNITIES FOR BALLET TEACHERS*

BY ROGER RUSSELL Director, Touchstone School of Ballet, Tacoma, Washington

Ice Capades . . . Ice Follies . . . Holiday on Ice . . . Magic words these are for thousands of ice skaters throughout the country. Olympics . . . North American . . . Nationals . . . These words, too, bring visions of spectacular leaps, daring speed, and thrilling spins to the heads of youngsters who have chosen figure skating as their prime interest.

Their decision made, these young people seek instruction at the local ice arena, and soon they find themselves hard at work keeping the ankles from collapsing, and the arms from beating the air, in an effort to achieve stability while in motion. This accomplished, the skater is taught the eight basic "edges": moving forward and backward on inside and outside edges of the blade, on each foot. This is usually done by a series of "school figures" or figure eights, each lobe of which is about three times the height of the skater across.

It takes quite a push to be able to skate around a circumference of about 45 to 50 feet, and still have enough momentum remaining to make the push-off on the other foot appear effortless, and precisely on the proper axis. Later, as the figures increase in difficulty, turns of various kinds are added, as well as changes of edge—all leading to taking a series of nine figure-skating tests leading to the gold medal, the doctorate degree of skating!

So far, the skater has learned certain techniques equally as basic as the ballet barre. He now has a powerful push-off, a speaking acquaintance with edges, strokes, and three-turns, done in all eight directions.

Then, or most likely at the same time, he has been learning skating's equivalent of center work — free-skating. This includes variations on the turns and edges, and combinations of them.

Because skaters of all degrees of skill practice at the same time, and the new skater sees much leaping and spinning, he, too, wishes to do jumps, and in due time is introduced to the waltz jump, or three-jump, similar to a tour jeté.

All of this has taken a great deal of time, bumps and bruises, falls, and trial and error. If the skater has had no dance training, he has little skill in maintaining his equilibrium, and serious faults develop, such as counterbalancing a misplaced hip with an awkward arm and shoulder position, or bending at the waist to compensate for a badly placed free leg.

"But," you may say, "What has this to do with me? I'm a ballet teacher — and I don't know how to skate!"

One thing to be considered first is the fact that most ice shows have had to call on dancers for choreography, and rarely is a good choreographer-dancer an equally good skater! Look at the production credits on any ice show program — almost always a dancer (who is not necessarily a skater) has handled much of the choreography, usually through an "interpreter," one who can translate the idea to ice.

At this time there are skaters who can do a creditable job at choreography, but even they owe a debt to dancing for developing their own skills in movement and creation. Yet, a second important point must be presented. What does the chore-

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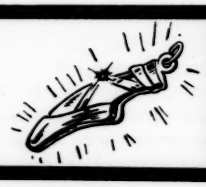

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ographer have to work with? We need not here consider the stars and principals of ice shows — they are often on their own, or have training to interpret the director's idea. From what I have seen, too many skaters have, as we say, "no arms, no body, only feet." This is true even for those who audition for ice shows, as well as for those amateurs determined to become championship material. So often their bodies are as rigid as the ice they skate on. The arms have no plasticity. The face is cast in a permanent mould, and the head appears to be still carrying it. The hands seem frozen in a flat extension or stuck in an invisible boxing glove. Knees seem to be inflexible, and to point or turn out the leg is almost unknown.

Even so, skaters can do amazing things — turn three times in the air, jump 20 feet with abandon, spin at 250 rpm, hold a spiral (arabesque) for 300 feet! One must not deride the effort and skill which makes these athletic feats possible. The argument here is that all the time they are not jumping or spinning, they are performing in an angular and unbeautiful manner. Skating in championship circles, from novice to Olympic star or professional shows, can be brought to great artistic heights if only skaters would learn how to move with grace and power and projection. Why must ice shows, amateur and professional, depend so much on lighting, props and costumes to evoke a feeling of completeness and emotional thrill?

One still leaves an ice show marveling at gorgeous costuming, good music, clever comedy, and well-made props, but yet somehow the show has failed to make any emotional impact; it has failed to make the viewer aware of an artfully conceived and artistically executed program. Only once have I felt a deep concern for what was happening on the ice. In Ice Capades of 1947, Donna Attwood did a number called "Audition." In it a group of girls tried out for a show, and Miss Attwood was one not chosen. The girls left. The director left. The pianist was closing his music. Miss Attwood was alone on the ice — a pathetic creature, her dream shattered. She moved, and one could feel only pity for her as she projected her remorse. Then she found a step which relieved her sadness. The pianist went to the piano, first tentatively urging her on, and as he increased tempo and spirit Miss Attwood was seen to come gradually alive — the sadness faded and she skated beautifully. The orchestra came in and the audience broke into tremendous applause as she was at last accepted by the director.

There was real emotional impact! I have seen many ice shows since then, but that number has never been equaled.

Why? A quick analysis would show that skaters have become automatons, performing with technique, but without feeling. But if they cannot communicate as actors they must at least communicate as dancers — with the body, the whole body. But first — and this is what ballet teachers have to do with it — they must learn to use their bodies. The body is the skater's true instrument; the skates are a tool.

And where must the skater learn to use his body? Not on, but *OFF* the ice.

When should ballet lessons begin? The day skaters begin to skate. The parents of my own skating students are surprised to learn that I suggest they spend several "iceless skating" sessions at my ballet studio before they even step on the ice! Skaters who already can move with some assurance may have only a slight advantage over the uninitiated in ballet class, but already they are conscious of faulty arms, for the skating instructor has begun to teach the "classical" skating moves. However, this is not enough. By the time the skater has the experience to assert his individuality, the standard "skating" arms are so thoroughly instilled that the correction takes more time than if it had been taught from the beginning. This is not to imply that skating instructors are not qualified to teach movement. On the contrary — ballet teachers are not necessarily qualified to teach skating. I do not suggest that ballet teachers conduct skating classes — only that they come to the aid of skaters. They will have the consent and blessing of the skating instructor, who may not have the hours it takes to teach flowing line and correct carriage of the upper body. He knows where the legs work best on ice, where the lean must be, and to what degree. The dance teacher is not concerned with taking a corner on one foot at 30 mph, but the skating teacher is.

The opportunities for cooperation are many. Making a working agreement with nearby skating instructors as to groups or individual students is largely up to the dance teacher. Offering to demonstrate the course to a skating teacher (as a student) would further stimulate interest. Talking to local figure skating judges and discussing the quality of the skating in the area would be of great value to both sides. And if they like your class work you may be commissioned to do some choreography for a future skating carnival. There is work to be done. Don't neglect it. *END*

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Mid-West: Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
So. Calif.: Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
No. Calif.: Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
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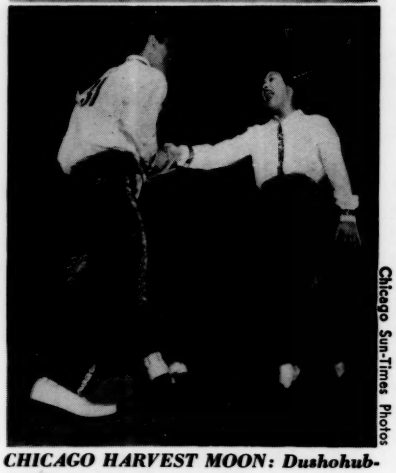
REMEMBER WHEN? A form which has, lamentably, almost passed from the scene is exhibition ballroom dancing. Above is a historic photo, from Dance Magazine's book, "25 Years of American Dance," of the great team of Veloz and Yolanda, performers who were especially popular in the Thirties and Forties. Today there is a group of Veloz and Yolanda ballroom studios in the West.



Chicago Sun-Times Photos

CHICAGO HARVEST MOON: Dushohubka Ukrainian Dancers (top) were a program highlight of the Nov. 21 Harvest Moon Festival in Chicago. All-Around contest winners (center): Pat de Wald & Vince Ranalli. Adult jitterbug champs (bottom): Afred & Aloha Laoang. (See also p. 77.)

MOVING DAY

Exit: Ballroom USA
Enter: Ballroom Dance Magazine

This is the final appearance of BALLROOM USA in DANCE MAGAZINE. Hereafter, ballroom dance material will be presented in the new separate BALLROOM DANCE MAGAZINE. The first issue, datelined February 1960, will be off the presses January 15. Details about this new publication appear on page 70.

See you next month in our new and larger quarters!

STANDARDIZATION AGAIN

Thoughts Aimed to Clarify the Purposes of the Campaign for Teaching Uniformity

BY DONALD DUNCAN

We find ourselves surprised, now and again, in the course of a discussion of standardization, to hear someone saying, "But I don't think we *should* be standardized. The fact that there are differences in ballroom dancing from one part of the country to another, or even within one section, is what makes American dancing interesting, what gives it its vitality and spontaneity. Why should anybody be *trying* to get us all to dance or teach alike?"

At such times one wonders how many people have missed, or misunderstood, the whole point of the program. The arguments seem to be on issues that don't exist.

Of course American ballroom dancing has a delightful quality of variety, creativity and individuality! To claim otherwise would be indefensible. *No one wants* these virtues undermined or discarded. *No one wants* everybody to dance alike!

The underlying purpose of the standardization campaign is to attract many more thousands to the pleasures of ballroom dancing. In order to do so, it is necessary to win for the dance teacher a recognition of his place as an educator, of a respectable status as a professional. When proposals such as police department regulation of dance studios come along, there is a hue and cry of offended dignity from the teachers, who protest that regulation, if any, should come from the same governmental agencies which supervise doctors, lawyers, school teachers and the like. Yet, when dance teachers are asked to produce some kind of codified educational program which is subscribed to by all (in short, a teaching syllabus) — they have none.

What makes the situation ridiculous is that the wherewithal to make up a syllabus exists and is easily available. There are many excellent books — on ballroom dancing in general, and on each of the dances separately. Much scholarly research has gone into presentations of dance pedagogy, and a number of thorough and accurate treatises have been written on all the rhythms.

But until very recently there has been no inter-association body with sufficient authority to take on the task of reconciling the theories and points of view in these volumes, and to up-date them by seeking out the very latest materials in the field.

Now the U. S. Ballroom Council is at work on the formulation of a *Ballroom Dance Teaching Syllabus*. A committee is being appointed for each rhythm — in fact, three such committees have already begun work. The proposals of each such group will be submitted in draft form to each member association in the USBC — for study, comments and revision recommendations. Corrections reported back will be incorporated and published as a *Syllabus for Waltz* (First Edition), *Syllabus for Foxtrot* (First Edition), etc.

It is stressed that these will mean just what they say — *First Editions*. It is inevitable that with wide distribution and proper testing and use, there will be further valid recommendations for changes. Then a Second Edition will be issued. And so on — until there is the greatest possible agreement among teachers as to what constitutes the basic form and shape of a dance.

Even after the dust settles and some measure of accord is reached there should be no thought that a syllabus is unchangeable — like the laws of the Medes and the Persians. Ballroom dancing is a living thing, a product of the generation of the moment. It is not a dead language.

There persists, nevertheless, some fear of standardization-through-syllabus. It would seem to us self-evident that any improvement in a teaching program would bring to the profession a strength which could create enormous expansion. Many thousands of pupils have been lost because they have fallen into the hands of in-

structors who could not sustain interest — mainly because they didn't know their subject. *Nor did these instructors have a central authority from whom to find out.*

Worth citing again is a statement of Martha Graham's, quoted a couple of years ago by Katharine Dickson in an article in these pages on standardization. Said Miss Graham, "One may depart through strength, but never through weakness." Many are astonished to learn that Miss Graham, hailed as the freest of spirits, the most daring of innovators, teaches a modern dance technique which is as formalized and as disciplined as ballet. She gives her dancers a freedom to take flight, but that freedom is based on the security of a solid technique. (If this were not so, modern dance would never have won its preeminent place in the syllabus-conscious colleges.)

Throughout the world there is fairly close agreement on the fundamentals of ballet technique. A dancer from Moscow can comfortably take a class in a New York studio, and an American can study without serious difficulty at the Bolshoi School. But does this mean that Maria Tallchief and Maya Plisetskaya perform exactly alike? Does their acceptance of a standardized technique turn them into robots with no chance to express individuality? Of course not.

Recently at a teacher session we saw a lot of eyebrows raised when an instructor presented waltz beginning *side-together-forward*. Was this the result of ignorance, or was it the expression of freedom and individuality? If the teachers insist that Waltz begins *forward-side-together*, they must subscribe to some kind of profession-wide text which says so. Until then their right to criticize is feeble.

A syllabus (frightening word) isn't going to turn out to be a strange-looking document from some Institute of Higher Learning. Chances are the elements will all look like old friends. It will be something like getting all your addresses rescued from odd scraps of paper and backs of envelopes and put neatly and alphabetically into a new book. (This simile seems to occur to us right now, having just struggled with a chaotic Christmas card list.)

There will need to be a little "give and take." If the USBC, on the basis of an opinion sampling, decides to propose the use of the term "Outside Right Position," will it be worth a fight to the death if you've *always* said "Right Outside Position?"

The work has been started, and we urge, plead with and exhort all teachers to contribute to the USBC, through the channels of the associations, their knowledge of ballroom dancing. Your USBC Chairman wishes to remind you that it's your baby — he's just baby-sitting.

Let's begin by encouraging the widest possible use of the USBC's new *Ballroom Terminology*, the list of approximately 300 definitions and abbreviations. This will be serialized in *Ballroom Dance Magazine* beginning with the first issue (Feb. 1960). Remember — no one is trying to impose it on you. If you object violently to any of the terms, let's hear from you.

America, even in the field of ballroom dancing, is a democracy.

***STARTING POSITION:** Good training shows in the above photo of these attractively poised youngsters in Indianapolis. At the mike on the left is their teacher, Eileen Poston, who has classes from 7 different schools and groups sponsored by the Irvington Union of Clubs.*

IT'S A DATE, EVERYONE

Final Round-Up of Tips for Dance Dates from a Boston Etiquette Authority

BY RUSSELL D. CURRY

(In order to make the concluding section of this lecture series to teen-agers coincide with the final issue of BALLROOM USA, we were obliged to resort to excerpts. For the new BALLROOM DANCE MAGAZINE, Mr. Curry will edit a new series of etiquette-in-photos.—Ed.)

Where to Go

"Where would you like to go?" is a question leading straight from the wallet, fellas. It would serve you right if your date chose the most expensive place she could think of. Gentlemen, plan your dates and, if you wish to give a choice, name the possibilities so she'll have something to choose from. The same thing holds true if you've invited her for a bite to eat after a dance. If you can afford anything on the menu then say, "What would you like?" If you can't, then don't merely invite her for something to eat. Include the financial limits in your initial invitation by asking if she'd like a hot dog or a cheeseburger. Or, while looking over the menu, go down the right hand column (the price list) and suggest items which are within your budget . . .

In an Audience

At the movies — you steal pleasure from the rest of the audience when you are cutting up. If the audience is made up completely of teen-agers and they are *all* cutting up, then I suppose it might be all right for you to join the crowd and do the same . . . However, even if there is but one adult present, then you must be as considerate of him as he is of you. If he doesn't like the comedy which has convulsed you with laughter, he sits quietly until it's finished. He doesn't detract from your enjoyment . . . It's all give and

SMOOTH SWING: Young students of NYC teacher Anita Gordon who demonstrated recently for the NY Society of Teachers of Dancing. L to R: Brenda Rushgolin, Bobby Turchin, June Jacobowitz, Ivan Halper, Eileen Pauls, Steven Levy.

take. When there is a scene you don't care for or quite understand, just sit quietly and wait. For him (the adult) this scene may be a great emotional experience, one of great enjoyment . . .

At the theatre — Girls! If you wear a hat and there are people behind you, remember, they too paid for an unobstructed view. If your hair is a mess, then wait until the lights are lowered before taking your hat off. (You can put it back on at intermissions.) But take it off! I personally don't feel it's sufficient to ask the man in back of you if your hat bothers him. It may be bothering someone several rows back. Besides, it would take a courageous man to answer your question, "Yes!" Just remove your hat and you'll be considerate . . . I don't consider that a performance is complete until the last curtain is taken and the house lights are up full . . . I find it extremely rude to both the actors and the rest of the audience for people to rush for the exit or stand up and put coats on, etc., before they should . . . At a concert or recital it is customary for the artists to give encores after completing the printed program. This is so much of a custom that sometimes they do so even if the public doesn't desire it . . . Remember to wait until the performers are *all* through . . .

Who goes first — down a theatre aisle, on and off buses and elevators, up or down stairs? When walking through any crowd, the boy should not have the girl go first as a sort of plow, but he should run interference for her. This should apply at the theatre, though it doesn't necessarily have to if the lights are on and people are standing to let you in to your seats. On the other hand, if she is sitting behind a tall man and he behind a short lady, he *must* offer to change seats with his date. Better still, look ahead and enter the row in the correct order . . . Going down the aisle, if there is an usher, the usher leads, the girl follows and her date is last. If there is no usher, the boy goes first . . . The boy gets off the bus first so he can turn and help his date . . . Assuming that the elevator will stop level with the floor, we allow the girl to get off first, if it can be done easily . . . On stairs *walk* with her if possible. If you meet people coming the other way, drop behind her. If, however, the stairs are steep, the boy should always be nearest the bottom to catch her if she should fall . . . When walking along the street, the boy should walk nearest the curb. In cities like New York, where the Subway System has installed grill work on the sidewalks, the girl may catch and lose a high heel, or a sudden updraft may "inflate" a billowly skirt. On such sidewalks the boy takes the grills and the inside . . .

Special Situations

Going Steady — By going steady at your age, don't you realize that you may be settling on a definitely inferior product, just because it's the first one available? Shop around! You've got plenty of time . . . You'll have a lot more fun, and social affairs will once again become truly *social* . . .

Party Crashing — To crash a party where you're not invited shows very little self-respect. Personally, I have a much better time with people I like and who like me in turn . . .

Smoking — How many times have you laughed to see little children tottering along in their mother's clothes and high heeled shoes, playing "Grown Up"? It's the same idea with smoking. Do you look sophisticated? No! You just look plain silly! . . . Prove to your own crowd and elders that you are a complete and mature person by your decisions and good judgment. One way to do this is to have the courage to say, "No, thanks," when a cigarette is offered to you . . .

Old Enough? — When you realize you do not know all there is to know, then those who have been making decisions for you will begin to see that you are capable of deciding things for yourself. Then and only then will you be old enough! . . .

Break a Date? Never! — Except for illness or extreme emergency (and a later invitation from Dream Boat does not constitute an emergency). Once you've said "Yes," you have made a contract which may not be broken except by something beyond your control . . .

A Date to Dance — The boy should lead, the girl should follow . . . Girls, stay "light and relaxed." Your left hand should be lightly on his right shoulder. And do not watch your feet (or his) . . .

Dance Lessons — Be sure to pick a good teacher. A good teacher knows his subject and can impart this knowledge to you in a simple and interesting manner . . . Be sure you explain just what you wish to accomplish . . . Remember that a good teacher will want to teach you the things he knows are standard and in good taste everywhere . . .

Popularity

Keener-Teener — It means being happy with yourself, within yourself, and in your association with others . . . Try sincerely to like other people. People are like mirrors. They reflect the image we send out . . . It may take time to convince others that you're "for real," that you're *honestly* trying to be liked. Remember, kindness and consideration are like Homing Pigeons. They'll find their way back to you — bringing popularity . . .

So Long

Our date is over. I hope you've had a good time. I hope perhaps I have been able to anticipate a few embarrassing moments that might happen to you, and have taken care of them, so they won't. Be thoughtful, kind and considerate of others. At the same time be relaxed and natural yourself and it will all work out. You'll be a Keener-Teener in no time.

•

RECORD-GO-ROUND

PLANDOME 'MUSIC FOR DANCING'

Plandome Records has done it again! Producer James Ellis and conductor Sammy Spear, who gave us the delightful historical collection, *A Cavalcade of Dance* (reviewed July '59), now have *Music for Dancing No. 1.* This is an equally pleasing and useful collection in the modern vein. Mr. Ellis, himself a dance fan, told us that he had "danceability" in mind, and he has certainly succeeded. Compactly encased in one LP (Plandome 259 — also available in 45 RPM's, 4 tunes to a record), *Music for Dancing No. 1* has 2

Merengues, 2 Cha Cha's, a Mambo, a Paso Doble, 2 Sambas, 2 Tangos, a Waltz and a Foxtrot.

All selections are played in that comfortable medium-speed range which makes dancing so enjoyable for an evening's pleasure. These are positively not for the speed maniacs, nor do they proceed at the "beginner's crawl." The variety-range makes the record good for any occasion, and it obviates the necessity for searching out all the different types of selections for times when you really can't predict what will be in demand. Choices were made from melodies well known in each category; for instance, *La Cruz* (Merengue), *Tu y Yo* (Cha Cha). For a good crisp beat in the Latin numbers, 3 drummers are used. I think you'll like the recording. You can get a catalog from Plandome Records, 510 Madison Ave., NYC.

ASTAIRE STUDIO LP ALBUM

Merengues and Mambos (RCA Camden CAL-558 LP 33 1/3, Fred Astaire Studio Orch., $1.98) is another Astaire album with the same good music found on the *Everybody Cha Cha* disc reviewed here earlier. All Mambos are on Side 1, all Merengues on Side 2 — in the opposite order from the album title. Hereafter I'll put on my glasses before listening to records! Expecting Merengues first, I had the feeling of something being not quite right. But I came to with a bang at the very start of the unmistakable *Panther Mambo*. Right from its intro, this one would wake anybody up, and I found it fascinatingly panther-ish. All the Mambos are good, with a comfortable speed range on the medium level: MS, M, MF. I particularly enjoyed *Top Hat Mambo* and *Mambo Loco*.

Equally good are the Merengues, and they're played at that same comfortable tempo — not too fast, not too slow. And I do go for the beat-beat-beat of the drum interlude in *Sliding Merengue* on Band 5.

Accompanying the record is an instruction booklet (along with an offer of a free lesson in any Astaire studio in any dance). For those particularly interested in the construction and the counting of a Mambo Basic, this is what the booklet offers: Fwd, In place, Together; Bwd, In place, Together — to the count of "Hold on 1, dance on 2, 3, 4," and repeat. In its step-form this is identical with one of the Mambo Basics described here last month as being among the most frequently seen around NYC. In the count-form, as you may see, while it agrees with those who like to hold Ct. 1, it does so by starting on Ct. 2 — thus neatly avoiding the necessity of a "lead-in," usually considered essential by those who advocate that the 1st step of the Basic should occur on Ct. 4.

On album covers one runs into the most provocative bits of information. Quote from this one: "An interesting sidelight of the flourishing Mambo saga is the fact that at a recent Mambo competition in Arequipa, Peru, the contest was won by an 18-year-old girl, who was partnered by Remigio Paredes. Mr. Paredes is 75."

RECORD MISCELLANY

Here are some records without a jump in the lot — but far from dull. First let's consider *37 Favorites for Dancing* by Frankie Carle and His Rhythm (RCA Victor LPM 1868). This is really *beautiful* dance music. One waltz band is at a delightful Medium speed. The other 7 bands are all Foxtrots — 5 of these Slow, but not draggy; I Medium and 1 Medium Fast. Listen for the stopped-time in *Flowers for Madame* (side 2, band 4). The mother of one of my 10-year-olds asked where she could find a Foxtrot that *sounds* like a Foxtrot, for the children to practice at home. She was sold on Frankie's Foxtrot beat. On the album cover it says, ". . . for those mathematical sticklers who may ask why *37* favorites, the answer is simply why not?"

If you occasionally yearn for something a bit different, you might like to consider bagpipe music for marching figures in Paul Jones numbers, for Grand Marches, for marching pupils into and out of formations, etc. Listen to the *Daghenham Girl Pipers* album (Capitol LP T10125). In addition to the marches in this collection, there is music suitable for parties, including a spirited rendition of *Auld Lang Syne*. The 100 gals of this troupe are being imported for a tour of US arenas this season by impresario Jerry Hoffman.

D.D.O.

•

SIDELINES SYMPOSIUM

CIRCLE MIXER

For this novelty we're indebted to NYC teacher Dorothie Howell, who presented it at a meeting of the NY Society of Teachers of Dancing:

Circle formation: all face in, girl on boy's right. Any Irish, or peasant-type music. Boys begin L 1, girls R.

Boys: 4 skips fwd, then 4 skips bwd, returning to place in circle — while girls clap time in place . . . . . 8 cts.

Girls: 4 skips fwd, then 4 skips bwd, returning to place — swinging skirts — while boys clap time in place . . . 8 cts.

Boys: 4 skips fwd, then turn approx. ½ to right and 4 more skips fwd, proceeding on a diagonal line fwd toward next girl in circle (moving in LOD) for a new partner — while girls swing skirts in time to the music . . . . . 8 cts.

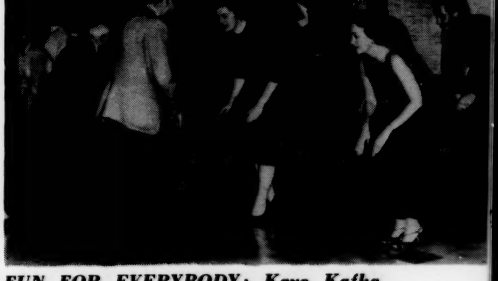
All: Assume 4-hand claps (L to R and R to L) with new partner, boy face wall, girl face center. 8 chasse steps (slide-close) toward boy's left . . . & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 &. On last ct. boys turn to face center, each with new partner on his right, to repeat all from beginning.

PATTICAKE POLKA

Kaye Kafka of NYC, often called the "Polka Queen," comes by her enthusiasm for Polka naturally enough. Her father, an American of Polish descent, imbued her from her childhood on with his own love for all Polish dances. Annually Miss Kafka directs the presentation of the Polish-American debutantes at the Kosciuszko Foundation Ball at the Waldorf.

Her dance interests, however, are not limited to the Polish forms. For some time Miss Kafka was a Roxyette, she has been a TV soloist, and for a number of years taught ballroom in leading Florida hotels. In 1948 she established her own school in NYC, where she is also a ballroom dance director at the West Side YMCA.

Remember her *Polka Cha Cha* in the May '59 issue? Its presentation at the NY Society of Teachers of Dancing was so well received that she was recently brought



FUN FOR EVERYBODY: Kaye Kafka (r.) leads a class at the West Side YMCA in NYC in her novelty, "Patticake Polka."

back to show another novelty. With Miss Kafka's and the Society's permission, we give you

DOUBLE PATTICAKE POLKA

Group number and/or mixer. Could be danced by one couple. Designed expressly for the disc of the same name — Stella label 2091 A, Bernie Witkowski and His Silver Ball Orch. (Flip side: *Stamp Kick Polka* — good, too). It can, however, be danced to any good polka.

Circular formation, couples in Closed Pos., with man facing wall and girl facing center. Description for man; girl counterpart unless otherwise stated.

Touch L heel to left side 1
Touch L toe approx. at R heel (in back). Girl: Touch R toe at back of L heel 2
Step 3 times in place, LRL 3&4
Touch R heel to right side 5
Touch R toe at back of L heel
Girl: Touch L toe at back of R heel 6
Step 3 times in place, RLR 7&8

Repeat preceding 8 cts., and release contact with partner.

R hand clap girl's R hand 3 times 1&2
L hand clap girl's L hand 3 times 3&4
Both hands clap girl's two hands 3 times 5&6
Each clap own thighs 3 times 7&8

Repeat hand-claps of preceding 8 cts. (*Double* Patticake).

8 Polka steps (Closed Pos.) turning right, for next 16 cts.
2 more Polka steps turning right, finish in starting pos. (man face wall; girl facing center) 1&2, 3&4
Man polka step L while sending girl (with her polka step R) Through the Arch and return 5&6
Each step 3 times in place (Man, RLR) 7&8
Both with back to LOD, *each* polka step (man L, girl R) turning away from each other; retaining L Hand Clasp Pos., and fling free hand up and swd 1&2
Each polka step (man R, girl L) turning to face each other 3&4
Each solo turn: man to left with one polka step L; girl to right with one polka step R — man leading her into her turn with a quick outward thrust of his L hand, then releasing her R hand for the solo turns 5&6
Resume Closed Pos. and each step 3 times in place (man, RLR) 7&8

To make this into a Mixer: instead of 3 steps in place on the final measure (as given just above): *each* polka step (Man R, girl L) fwd, moving on to next person in circle for a new partner (*each* moving toward own left).

OR — instead of *both* doing 3 steps in place on the final measure: man only does the 3 steps in place (RLR) while girl does one polka step fwd L, moving toward her right to next man in circle for her new partner.

P.S.: Yes, there is another polka number which includes a patticake sequence in the routine, but there the patticaking is single in form. This appeared in *Dance Magazine* of Dec. '55. This version also includes toe-and-heel movements — but there the resemblance to K.K.'s charming number ends.

Patricia Jean Moore

***FOOTBALL PLUS MAMBO:** At the teacher training branch of State U. of N.Y., at Cortland, all physical education majors, men and women, learn to teach ballroom classes. Above, guest teacher Lew Fields leads a class in Mambo. Scene is a recent Ballroom Workshop, one of a series in dance education chairmaned by Dr. Fannie Helen Melcer.*

'BANDSTAND' DANCE BOOK

One of the most attractively prepared books on ballroom dancing to cross our desk is *American Bandstand Dances in Labanotation*, by Nadia Chilkovsky, assisted by Bernadette Donnelly (24 pp., illus., Music Publishers Holding Corp., $1.95). The large (9 x 12) pages are crammed, but not over-crowded, with useful material and appealing sketches and photos.

It begins with 6 pages explaining how to read dance steps in Labanotation, goes on to 9 pages of Jitterbug, and includes sections on Foxtrot (which young Bandstanders refer to simply as Slow Dance), Conga, Cha Cha (the Philadelphia "Chalypso" variety), the Stroll (reminiscent, formation-wise, of Virginia Reel), and ending with Bunny Hop.

For those unfamiliar with Labanotation, it may be described as a system of setting dance movements down on paper by a series of symbols, thus doing away with the necessity of the written word and the consequent need for translation into other tongues. It may best be compared to musical notation, which can be read by anyone familiar with music.

While Miss Chilkovsky's book is not a "how to" on learning Labanotation, it does serve effectively to introduce the reader to what it is all about. And what we learn is easy fun. So clearly has she set down the information that your reviewer was able to pass the test by reading Diagram H on p. 2 — the first one presented without word explanation. I read it so easily, in fact, that I was able to ask some questions about the step described — discovering thereby that *step in place* does not always mean the same thing to everyone. (Labanotators, don't miss the US Ballroom Council's *Ballroom Terminology*, to be published in the new *Ballroom Dance Magazine.)* About Diagram H, it seems to me that something better might have been found to try out in 3/4 meter.

Nadia Chilkovsky, director-choreographer of the Philadelphia Dance Academy, faculty member of Curtis Institute, Swarthmore College and the Hedgerow Theatre School, has previously written non-ball-

room books in Labanotation. In this one, it must be remembered, she is concerned solely with recording what she, while working right on stage during *American Bandstand,* saw danced on the program. So, when one encounters a diagram titled "Box Step in 3/4 Meter" (p. 16, Diagram A) which comes out *side-close-fwd* and *side-close bwd* (instead of the standard *fwd-side-close* and *bwd-side-close* of the correct waltz), push that lifted eyebrow back into place. That seems to be what most of these young people think a waltz is!

I can't say that I recognized what Miss Chilkovsky described as the Basic for *Bandstand's* Slow Dance, but of course I haven't been able to spend the same amount of time observing these young dancers. Most certainly there is a constant ebb and flow of steps that come and go. However, there is a fairly constant recurring pattern which may be used as a foundation in teaching *Bandstand* dances to youngsters unable to pick up what they see on TV.

I found delightful Miss Chilkovsky's description of the characteristics of this type of dancing: "Sliding or dragging feet, relaxed knees, arms and chest — and a detached air." (Being no lover of the style, I could wish that it might be permanently detached from the dancer's repertoire!)

Made to order for the puzzle fan and for lovers of pen-and-pencil games, the book might well be considered as an item for prizes. Something which should help endear it to the younger set is Dick Clark's endorsement, which ends by saying, "Learn to read Labanotation! I recommend it as the latest thing in dancing fun." *D.D.O.*

NEWS OF BALLROOM DANCE

HERE AND THERE

All the latest revelations from the Congressional investigation into "payola" to disc jockeys are too much to keep up with in a monthly magazine. The situation seems to offer some hope to those who despair about the musical taste of the younger set. Obviously, the "top position" of a lot of those Rock 'n' Roll "favorite" records seems to have been decided by something a little different from public opinion. The young listeners haven't exactly had freedom of choice when the same records have been dinned into their ears over and over.

For the purpose of promoting better dancing in the ballrooms, Harry A. Roberts, operator of La Fiesta Ballroom in Kansas City, has been holding a series of Sunday night contests. Grand finals are scheduled for Jan. 11. Dances featured in the competitions are Foxtrot, Waltz, West Coast Swing, Cha Cha Mambo, Samba, Tango and Polka.

Jim Clelland writes that the Ontario Dance Teachers Assn. organized the Ontario Amateur Dancing Championships — 1959, which were held Nov. 26 in Toronto's Embassy Ballroom. Dances were: Slow Waltz, Tango, Slow Foxtrot, Quickstep. Results: Alex & Marg Robertson, 1st; Burt & Gladys Hanna, 2nd; Harry & Audrey Fitzgerald, 3rd; Frank & Betty McKie, 4th; Frank & Betty McFarland, 5th; John & Molly Allen, 6th. To encourage up-and-coming competitors, there was a Foxtrot competition to couples who had never danced in finals of a major competition. Results: Frank & Betty McFarland, 1st; Ralph & Muriel Bickerton, 2nd; Joe McCabe & Joan Compton, 3rd.

PAGE ONE BULLETIN

At its Nov. 20 meeting in Amsterdam, the International Council of Ballroom Dancing voted unanimously to accept for membership the United States Ballroom Council.

SAD NEWS

Remember the *Lambeth Walk?* British comedian Lupino Lane, who introduced the dance in a 1937 show, died Nov. 10 in London at the age of 67. He was a member of the Lupino family of dancers, actors and acrobats famous in the theatre world for two centuries. (Hollywood's Ida Lupino is a cousin.)

Another obituary most pertinent to ballroom dancing (and an item we missed) was that of Harry Fox, a vaudeville comic of World War I days, who died July 20 in Hollywood at the age of 77. It was after the famous little trotting movement in his stage routine that the Fox Trot was named — about which more in the forthcoming *Ballroom Dance Magazine.*

Murray Dale, founder-president of the Dale Dance Studio chain, died of a heart attack Dec. 6 in NYC at the age of 53. Mr. Dale, who was born in Hungary, came to the US in 1921. He established his first ballroom in NYC in 1933. There are now 40 Dale branches throughout the country.

COMBACK FOR CASTLE

The "First Lady of Ballroom Dancing," Irene Castle, now 66, comes out of retirement of a featured role in *The Bird of Time,* a new comedy by Nellise Child, scheduled for a 2-week tryout beginning Dec. 29 at the Coconut Grove Playhouse in Miami.

Wide World Photo

ROCKIN' FOR ROYALTY: South London youngsters don't miss a Rock 'n' Roll beat, even though H.R.H. Princess Margaret has happened in the door of their Church-sponsored "4 Y's" Youth Club.

WHO'S TO BLAME

At the Byrnes & Swanson studio in Brooklyn, a couple came up to Don Byrnes for some help. Said the lady, "We're having trouble getting this combination right. Would you please show my husband where he's wrong?"

MIDWEST BALLROOM NOTES

The Chicago *Sun-Times'* 15th annual Harvest Moon Festival was a marvelous show. 22,000 people crowded into the Chicago Stadium for the event which benefits hospitalized veterans. Dance contest winners: Gerald Schmidt & Roslyn Rains, Foxtrot; Teddy Weiner & Renee Sherman, High School Jitterbug; Martin Gavin & Rosita Poreda, Free Style; Earl R. Lewis & Ann Ainsworth, Waltz; Damon Riley & Bernita Connor, Cha-Cha; Alfred & Aloha Laoang, Adult Jitterbug; Vince Ranalli & Pat De Wald, Tango and All-Around. (See also p. 71.)

The winners share a $4,000 purse, plus many other awards. Jim Lounsbury's *Record Hop* and David Hull's *Chicago Bandstand* were due to feature the winners on their telecasts.

Former opera ballet star Harriet Lundgren has opened a new studio on Chicago's North Side. Faculty will include: Louise Ege, ballroom; Muriet Abramburu (Har-

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vest Moon semi-finalist), ballroom, exhibition ballroom, modern jazz . . . Up in Milwaukee at the Adele Artinian School of Dancing, now entering its 29th year, particularly high standards are maintained. Miss Artinian, who is Pres. of the Chicago Nat'l Assn. of Dance Masters, keeps materials and methods modern by her personal contact with TV, movie and stage performers and producers. Adele's busy schedule includes classes at her own studio and in schools and churches.

Admission of the 50th State, Hawaii, provided an attractive party motif for the classes of Eileen Poston of Indianapolis. She has groups sponsored by the Irvington Union of Clubs, classes from 7 different Indianapolis schools, as well as youngsters from New Castle.

The Chicago Nat'l Assn. of Dance Masters is moving its headquarters for meetings and summer sessions to the Sheraton Towers Hotel in Chicago. There was much usable ballroom material at the excellent Nov. sessions by a faculty which included Jack Wolfram, Don Le Blanc, Grace Hansen and Charles Mattison.

A big hit was scored by Alberto Gallo of NYC, when he taught for the annual Fall Festival at the Phil Osterhouse Dance Studio in Grand Rapids, Mich., which recently unveiled a handsome new ballroom and a new and bigger stage. "Papa" Gallo has given material to many famous teams, including Veloz & Yolanda and the De Marcos. He is now paying his annual winter visit to Miami.

Larry Keyes, of Ft. Wayne, Ind., finds particularly interesting his teaching of ballroom dance to mentally retarded children. He says the results are frequently heartening and rewarding. In his regular classes he has children ranging from those in the primary grades to 20-year-olds, at State College . . . Minette Buchman, who has had a studio in St. Louis for many years, has now moved to Hollywood, Fla.

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HOW TO MAKE YOUR BEST NEW YEAR'S RESOLUTION

See page 70

IN THE NEWS

David Workman

"SUMMER IN THE PARK": Multi-talented Geoffrey Holder was recently commissioned by Cue Magazine, NYC entertainment guide, to do murals for its new offices. What were once dull walls are now lush with sunny Caribbean scenes.

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TALK OF THE TRADE

BY TONI HOLMSTOCK

EDNA LUCILE BAUM is gratified to hear from so many old friends, as well as new ones, now that she has resumed her mail-order business of teaching material. She's received many nice comments on the work being used.

•

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CONTEMPORARY FILMS and REMBRANDT FILMS, affiliates, can supply the serious dance public with some beautiful, interesting and historical dance films. Among them are the moving and exquisite *A Dancer's World*, with Martha Graham and Co.; Graham's full-length *Appalachian Spring;* Helen Tamiris in *Negro Spirituals* — fresh, alive and dynamic. For those interested in character and folk dance, there are films listed in their catalogs. And don't forget their ballet films, which include a record of Canada's first National Ballet Festival and a film called *Steps of the Ballet*, with a description of the basic positions and movements of ballet dancing, and Robert Helpmann as principal narrator.

•

If your interest is in SUMMER CAMPS with an emphasis on dance, be sure to begin looking at the ads for these, beginning with this issue.

•

Have you neglected giving a Christmas gift to a young dancer? You can more than make up for it by giving a LITTLE BALLERINA Dance Barre. It attaches to any wall or door, is made of hard wood, and is 29 inches long by 6 deep. Brackets are of polystyrene. The package includes illustrations for beginning dance positions. For only $3.98 shaky chairs and table edges heretofore used for support can be eliminated.

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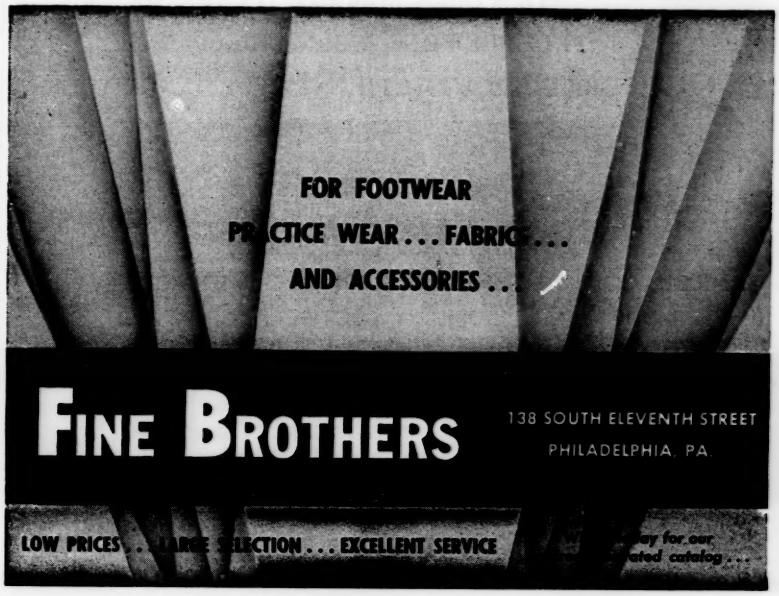

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REVIEWS *(Continued from Page 27)*

atas (Scarlatti), accentuated the folk origins of the "Goyesca" court style. But here, too, Miss Maslow lacked the fleetness of her companions, Sheldon Ossosky and Sylvia Karas. *D. H.*

The Mime Theatre of Etienne Decroux
92nd Street "Y"
November 22, 1959

Etienne Decroux calls himself a purist. Unlike the actor, he refuses to be the slave of words. Unlike the dancer, he eschews the aid of music. His pantomime, he asserts, is related only to life, from which he takes the concrete movements of the body and — without abstracting them from their realistic context — selects and heightens them.

This is the theoretical basis of his Paris school, which has produced such artists as Jean-Louis Barrault and Marcel Marceau. And it is the basis of his Mime Theatre, which on this occasion consisted of Decroux himself and six assisting performers.

The theory put into practice, however, has meagre attractions. There were only intermittent flashes of telling characterization. *The Evil Spirit,* that teases and taunts her victim, was an amusing commentary. Decroux' solo *Passers by* occasionally hit on a distinctive personality. The other portrayals remained vague types. Other works, like *Dream of Love* and *The Trees,* attempted pure mood depiction dependent on visual design rather than dramatic content. But Decroux limits his movement range so stringently that his designs are dull and unimaginative.

Most of Decroux' pieces dispense with music. And he has been quoted as saying that rich movement must dispense with words, which only detract from its interest. His own movement, however, is not that rich. *S. J. C.*

Talley Beatty and guest performers
92nd Street "Y"
November 28, 1959

Every so often in the life of an artist there comes a moment of sheer conquest. He is a hunter, eyes dilated, nostrils flaring, all fear gone. In that moment he is not conscious of what he does, what its effect will be. He is driven.

Talley Beatty must have produced his new work, *The Road of the Phoebe Snow,* out of this kind of impulse. And like the endless chains of freight trains from which it presumably draws its title, it is a dance with no special beginning, no defined ending. Just the miraculous capacity to alter the landscape as it passes.

What is it about? How does it look? In a sea of red and green signal lights,

men creep and glare and swiftly run. Their music is jazz, the tender jazz of Duke Ellington and Billy Strayhorn. The men strut and reach. They are angrily male as they slide onto their knees. Women catapult upon them.

The music changes. Figures wander in silhouette. Suddenly they are specifically dancers — groping, grasping, plunging, reaching. There is ballet in a lonely duet for a man and woman—a leggy, jazzy, yet somehow contained and classical duet. And there is a second pair, their yearning reaches tainted by the presence of an intruder.

Then danger, separation, the group furiously closing in on them, and again the red and green lights.

Reassuringly, when a choreographer has the kind of conviction that produced *The Road of the Phoebe Snow*, the dancers develop this conviction, too. It seemed as though one body, and not nine, had danced it.

The second "break through" for Mr. Beatty occurred in his solo, *Nobody Came*. Although the props and costume were somewhat contrived, the dance was swathed in childlike innocence. Seated on a black chair, in an environment half prison and half attic, Mr. Beatty seemed to be experiencing a moment of passage — the moment of panic and self-revelation when no amount of contrivance can stave off the truth.

The remainder of the program was along more conventional lines, with, as its principal offering, a fine Haitian *Procession and Rite* staged by Syvilla Fort and with Miss Fort dignified and meaningful in the leading role.

Among the briefer blues and primitive-flavored dances there was the touch of slickness that one has sometimes associated with Mr. Beatty in the past. But happily, these were virtually eclipsed by *The Road of the Phoebe Snow*. *D.H.*

Inbal Dance Theatre of Israel
New York City Center
November 24-December 6, 1959

Watching Inbal this time, we felt a little like a student-surgeon seated in an amphitheatre to observe an operation. True, there was drama going on, but somehow the procedure was more important than the participants. The forms of the dances, now a determined diagonal, now a counterpoint of groups, now an intensifying series of solo fragments — seemed constantly to offer themselves for admiration and study. But only occasionally did we recapture the feeling that Inbal left with us the last

(Continued on Page 84)

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A monthly report on current releases

RECORDS FOR TEACHING

BY GERTRUDE HALLENBECK

It seems only fitting that a fairly new label in the educational dance field should start off a new monthly column. And so we turn to two releases from Idento-Disc which have inspiring material for the many teachers of ballet who use recorded music for technique classes.

Hildur Nelson, official pianist for the Chicago National Association of Dance Masters and for the Stone-Camryn School of the Ballet in Chicago, has a profound understanding of the dancer's music needs. She gives both the teacher and the student the "lift" that is needed without sacrificing the quality of the selections in Idento-Disc's Dance Series No. 1 and 2 — "HILDUR NELSON ACCOMPANIES BALLET CLASS."

Series No. 1 consists of two 10-inch 33-1/3 records, and Series No. 2 has one 12-inch LP. Each record has a barre practice including stretch, *pliés, petits battements, ronds de jambe, frappés* and *grands battements.* Each exercise is played with a repeat, and with ample time allowed for a change of direction and preparation to repeat the movement to the other side. Two different themes are recorded for each particular exercise, so that actually the teacher could plan two completely different classes to the one disc. The floor work of Series No. 1 offers a pleasant combination of *port de bras, adagio,* polka No. 1 and 2, a big waltz, acceleration waltz, galop No. 1 and 2, jumps, and a mazurka No. 1 and 2. The tempi are suitable for an intermediate ballet class.

For a more advanced class Series No. 2 includes four bands of 2/4 rhythm, two bands of *port de bras,* two bands of a slow waltz, three bands of familiar light and moving waltzes, two bands of *adagio* and a Schubert waltz, and finishes with a polka and a minuet. Many of the selections on both of these records can be used for exercises other than the suggested title or term, and several of the quicker, brighter tempi can be used for point exercises. Hildur Nelson's records have already been enthusiastically endorsed by Eric Braun, Tommy Armour, Ruth Page, and many well-known teachers in the Chicago area. Good for many hours of inspiration in your studio classes.

Also available from Idento-Disc is a breezy tap record titled "TAPPIN' THE POLKA" that immediately brings to mind a classical type tap work for intermediate or advanced students. There is an eight-bar band for practice — a complete routine band for practice—and finally a complete band for performance with the tempo upped considerably. The flip side is an excellent arrangement of "Casey Jones" (called "CASEY ROCK") complete with train sound effects which could be adapted equally well to either jazz or tap. Dance notes by Bill Gary are available for both numbers on this single 45 rpm.

For teachers of children's creative dance, Marlos Records has released a single 78 rpm, "THE WIND, THE TREES, AND THE LEAVES," as part of a four-record series, "Les Quatre Saisons." Young children would delight in doing improvisations to the "music only" side of this disc, as it offers several variations in rhythm, tempi and moods. The "A" side of the record offers a story which could serve a teacher in guiding improvisation.

LISTING OF NEW RELEASES

Ballet Recordings

Beginner:

"Five Positions in a Row," Kimbo 158, 45 or 78 rpm.

"Dance of the Raindrops" and "Dance of the Robins," Statler 237, 78 rpm.

"The Music Box," Marlos 12B, 78 rpm.

Intermediate:

"Ballet Class," Idento-Disc Dance Series No. 1, 2 10-inch 33-1/3 rpm.

"Basket of Roses" and "Sweet Forget-Me-Nots," Statler 237, 78 rpm.

Advanced:

"Ballet Class," Idento-Disc Dance Series No. 2, 1 12-inch 33-1/3 rpm.

"Ballet Music for Dancing Classroom," HLP 3016, 33-1/3 rpm.

Tap Recordings

Beginner:

"Graded Children's Tap Exercises," Stepping Tones 701—Grade 1

Intermediate-Advanced:

"Tappin' the Polka," Idento-Disc Tap Series No. 3A, 45 rpm.

"Graded Children's Tap Exercises," Stepping Tones 702—Grade 2

Jazz Recordings

Intermediate-Advanced:

"Casey Rock," Idento-Disc Tap Series 3B, 45 rpm.

Free Style-Eccentric Recordings

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"Hobo's Life," Kimbo 154, 45 or 78 rpm.

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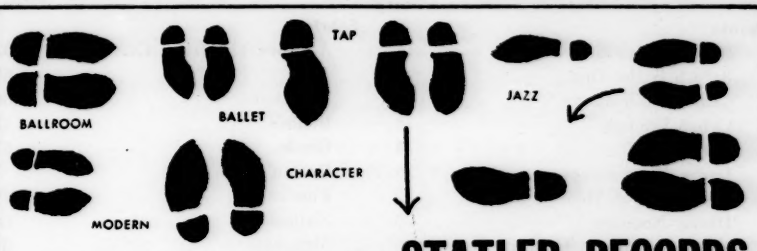

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REVIEWS *(Continued from Page 81)*

time it was here — a feeling that here were men and women — simple, brave, humorous, and above all, human. In other words, this unusual company of Yemenite dancers under the direction of Sara Levi-Tanai, has become just a little self-conscious.

Two of the major works of the former program — *The Queen of Sheba* and *Song of Deborah* — were repeated. Both are essentially verbal utterances interwoven with dance and choral movement. In *Song of Deborah* the dynamics were alternately massive and soothing, and they seemed to reverberate like chords being tried on a huge organ in an empty cathedral.

The leading dancer, Margalith Oved, a small steel-sinewed creature, hurled her chanted monologue at the group. They echoed her, striding and chanting. Sometimes tambourines, ram's horns and drums helped to underscore their frenzy. Sometimes the men plunged forward in mock-battle. And finally, the group clustered about their leader as the light fell upon them, and the music blared relentlessly. And yet, despite the power of its form, this, too, remained a study in group response, rather than a fearless woman and her loving cohorts.

Most ambitious of the new offerings was *Desert*, and it was an amazingly sophisticated delineation of the seemingly unmotivated fury, the nocturnal fantasies, and the rootlessness of desert nomads. In form the work was episodic, beginning and ending effectively with a man lying asleep and with a sort of troubadour chanting in the background.

Throughout the work there was a fascinating man-animal duality, with the dancers sometimes appearing to be on horseback or perhaps on camel, and other times almost seeming themselves to be the animals. And so a love scene was full of amusing nuzzlings and pawings, a sleeping scene for girls resembled small animals curled on their sides, an episode of pursuit was full of strutting and rearing. But in a final bridge back to reality, the sleeping man writhed in thirst only to have his dream-image upturn an empty pitcher above him.

In the shorter works, notably *Women* and *On Eagles' Wings*, a few basic gestures seemed to be oft-repeated in unison patterns or quite predictable counterpoints, rather than being developed into true dance phrases. And one began to have the impression that a maximum of form has been embroidered out of the basically simple Yemenite folk material. *D. H.*

Hava Kohav and Company
92nd Street "Y"
December 5, 1959

Last season a dance appeared on an invited group program. Called *Windows*, it was a quintet of sculptural figures, some on a staircase and some below, peering off to the right, troubling in momentary, contact, and returning to their contemplation. It was the work of Hava Kohav and seemed to mark a young choreographer of awareness and discipline.

Now Miss Kohav, with admirable ambition, has assembled a company and staged a whole program. There is nothing like confronting a theatre audience in order to know the efficacy of one's artistic message. But Miss Kohav might first have tried the less demanding medium of studio demonstration. Several of her offerings were not really stage material.

For example, the first two. In the first, called *Balloons*, the audience was greeted by the company wearing round hats with balloons attached. They pranced, sat on the floor, stretched out their arms, flexed their wrists, and tripped cutely through staccato phrases all designed to make the balloons bounce above them. Happily, the dance was brief.

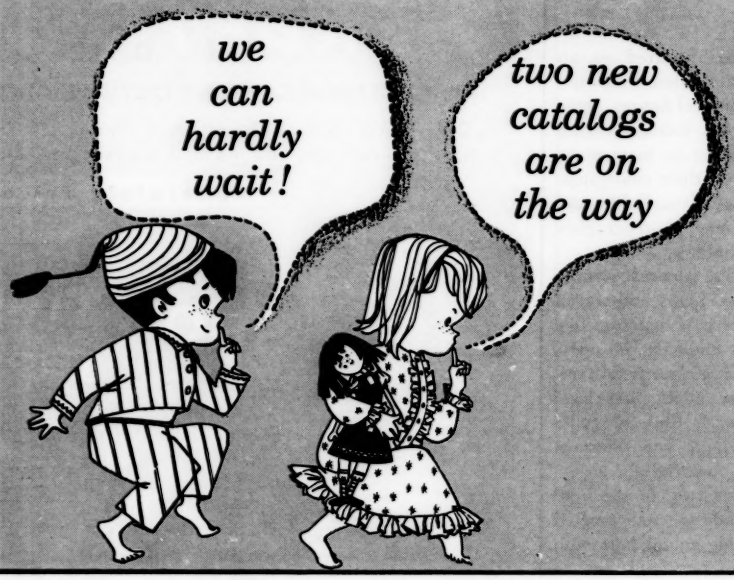
Miss Kohav, a handsome young woman with a serenely classic profile, made her initial appearance in a white leotard and tights and executed what might be called a "mirror study" — one of those journeys-into-body-awareness that challenge all young choreographers. This work, called *Straight and Curved*, proved, as did a later one called *Sunny Air*, that Miss Kohav has a capacity for delicacy, nuance, and quick rhythmic shift, especially in the arms and hands. But she desperately needs further training to bring responsiveness to her torso and fleetness to her feet.

Almost of the stature of *Windows* was *Duet*, in which a couple (Mabel Robinson and William Louther) shuffled in the semi-dark with a bluish cloth around their legs. It was as though they were emerging from the mist or from the sea. In unison they bent over backwards or fell to the ground and stretched their feet to touch. And finally, as with one breath, they shuffled away.

For the remainder of her program, Miss Kohav was youthfully derivative, invading the world of urban jazz dance for her long work, *Tall City;* and the May O'Donnell world of zestful athleticism for the concluding group work, *A Dance.*

D.H.

THE END



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(Continued from Page 6)

carpet for **Tony Charmoli** (Dinah Shore's choreographer) who turns producer for "The Story of Nellie Bly," starring Janet Blair. **Dick Baird** will assist.

Jack Bunch is working on a forthcoming TV spectacular which will feature tap dancing. **Dick Humphries, Maurice Kelly & Dante De Palo** will be featured . . . "Bells Are Ringing" has been completed at Metro, and **Charles O'Curran** added **Mickey Barton, Sheila Baker, Jean Goodall, Tony Springer, Patti Reed & Barbara Drake** to the final dance no. . . That's **Roy Fitzell** dancing the credits on the Steve Allen show. **Jimmie Huntley, Carl Ratcliff, Frank Seabolt & Kim Hayward** have been seen frequently on the show . . . **Margarita Cordova** will play a featured dramatic role in Allied Artists' "Pay Or Die" . . . **Gower Champion** will direct & choreograph the B'way prod. of "Bye Bye Birdie" which goes into the works in Feb. . . . Good news — **Rene DeHaven's** night club act has a solid 6-mos. booking . . . Ballet dancer **George Tatar,** who has a studio in San Fernando Valley, served as technical advisor on Columbia's "The Franz Liszt Story" . . . **Norman Edwards** just completed some dancing beverage commercials . . . **Tom Hansen,** ABC-TV's choreographer on the Bing Crosby & Frank Sinatra specials, taped **Juliet Prowse's** dance no's on the recent Sinatra show. Done in Palm Springs, it had H'wood dancers **Beverly Simms,** the **Earl Twins, Gretchen Hauser, Edythe Udane, Becky Varno, Fred Curt, Carey Leverette, Fred Hansen, Roy Palmer, Bob Thompson & Bill Bradley.**

LAS VEGAS: **Joyce Roberts** back in Las Vegas after a cross-country tour with **Betty Grable.** After a month of rest & classes, Joyce will be featured dancer-singer at one of the big hotels . . . **Jon Gregory** has staged & choreographed **Jackie Barnett's** "Playgirls," starring Marilyn Maxwell, Julie Wilson, Dagmar & Patrice Wymore with **Grady Sutton, Kitty Muldoon, Mitzi McCall, Rene Martell, Danny Dale, Tom Vickers & Jim Nichols.** This Desert Inn show will move to Florida next month . . . **Elaine Dunn & George Tapps** open at the new "Opera House" at El Rancho Vegas with prod- no's designed by Tapps for **Lili St. Cyr & Co. . . .Garr Nelson** is the new prod. singer-dancer fronting the Copagirls at the Sands — choreography is by **Renne Stuart . . . Sonja Shaw & Bill Hitchcock** have returned after a phenomenal success in Paris staging the Marlene Dietrich Show.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Natalia Clare's 1st ballet, "Les Repliques," is neo-romantic musically, neo-classic balletically, non-story, inventive and high in excitement value. In its premiere perf. by **Ballet la Jeunesse, Serina Vardis, Laurie Sibbald & Dick Cahil** were flawless in its adagio (credited to **Oleg Tupine**). "Eclats," the 4th movement, has a charming allegro for 3 **(Suzanne Vincette, Jamie Deren & Julio Roman).** Clare & Tupine brought a welcome elegance to the grand pas de deux from "The Sleeping Beauty."

Birgit Cullberg's "Odysseus" is a fine vehicle for the **Nat'l Ballet Theatre of Finland,** which was impresario **Mary Bran's** 1st presentation of the season. Cullberg emphasizes group work here more than in her "Medea." **Margarethe von Bahr's** Penelope made one wish to see her in a 3-act ballet. **Klaus Salin's** Odysseus was strong, and **Doris Laine, Lisa Taxwell & Leo Ahonen** were popular in their roles.

Victor Upshaw's choreography for **Jeni LeGon's** "Tropicana" had memorable episodes and shows individuality in his approach to all phases of Negro dance. **Toni Winstead, Thelma Oliver, Hiram Walker & Carol Ann Wise,** who gave a strong perf. en pointe, gave able support . . . **Kate Drain Lawson's** ANTA Children's Theatre Festival included dance highlights by pupils of **Kathryn Etienne, Evelyn LeMone, David Lichine & Robert Rosellat;** duets by **Bhupesh Guha & Aruni Devi; Michel Panaieff** dancing with his **LA City Ballet** in "The Seasons:" **Beatriz Monteil** in the most moving work of the season, "The Happy Prince" . . . **Bill Heiden & Bill Roberts** took members of their co. to San Francisco for conferences with J. Marks, dir. of **SF Contemporary Dancers.** Their plans to promote a similar LA contemporary dance center have been delayed by a fire in their Studio 212 . . . **Carolyn Parks** of the SF **BAY Area Ballet** staged her "Sonata" for the LA City Ballet in exchange for Panaieff & ballet mistress **Jean Retle** staging "The Emperor's Nightingale" in SF . . . Principal teachers at **Angiola Sartorio's Int'l Summer Dance School** at Corona del Mar were **Mia Slavenska & Victor Moreno.**

Raoul Appel's staging of "Good News" showed **Mark Shipley & Bob Smith** to fine advantage at the New Center Theatre in Glendale . . . **Gloria Newman & Co.** performed in Miss Newman's lecture-demonstration & offered new works by **Stella Nakadate** (recitation-dance to a Japanese haiku) & **Dick Oliver** ("Fragments"), both hits with the audience . . . **Jon Angelo's** choreography for the new musical "The Wounded Dove" has a comic cop routine, complete with flashing lights, as highlight . . . When **Gennaro Gomez** performed with **Carmen Sacromonte & Ninia del Fuego,** the ladies proved unready for a concert . . . **Patty Chader** of London bowed here in **Bob Regger's** "Can-Can" . . . **Adriano Vitale** had to cancel 3 perfs. with **Janet Sassoon** because he was suddenly summoned to Rome. They had appeared to acclaim in SF . . . Pupils of **Dorothy La Spina** in recital pas de deux were **Katie Smith, James Short, Laura Allen, Vincent Martinez, Vickie Alcala & Jerry Shimer** . . . **Jim Penrod** has joined the staff of **Eugene Loring's American School of Dance** and has been in a featured spot at Bimbo's in SF with **Virginia Lowrance** . . . Retired ballerina **Mary Ellen Moylan** now lives in Costa Mesa, where her husband has a drive-in restaurant. She devotes all her time to her home and young son.

JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** scheduled "Beauty and the Beast" for Dec. 19 & 20 at the Opera House, and a complete "Nutcracker" for Dec. 23 & 24. Co. opened the Oakland Mayor's Gala Committee series at the Oakland Aud. Theatre with "Sinfonia," "Beauty and the Shepherd," a "Nutcracker" pas de deux (with **Sally Bailey & Dick Carter**) & "Caprice." A similar program was given in Richmond, which the Oakland Tribune reviewer called "sparkling." Co. is in good form despite the loss of 2 promising soloists, **Suki Schorer & Tillie Abbe.** (Miss Abbe has retired from ballet to enjoy married life with Ralph Wilson, and Miss Schorer is with the NYC Ballet.)

The **Bay Area Ballet** opened its 3rd season at the S. F. Veterans' Aud. Nov. 2. Program included **Marc Wilde's** new "Five on the Beach," **Carolyn Parks'** "Sonata," **Vern Nerden's** "Danse Imperiale," **Harold Garton's** "Entr'acte" & **Leona Norman's** "Balletomania." Leading dancers." **Jane Bowen-Erickson, Grace Doty, Sally Hobson, Gloria Cancilla, Richard Faulkner, Ron Poindexter** & Garton. 6 Feb. perfs. at the Cosmopolitan Opera are planned. Late spring concert in S. F. & nearby communities are in the offing . . . **Emma Kunz,** former **Vienna State Opera Ballet** star and wife of Karl Bondy, died at the age of 68 in S. F. Nov. 18.

15 young dancers from Oakland, Berkeley & Piedmont performed in **Alexandra Sawicka's Ballet** at the Oakland Aud. Theatre as a climax of the Park Dept.'s annual Holiday Decorations program. Group danced "Ballet apres Degas" by Mme. Sawicka "Le Petit Roi," by **Shirlee Webster** . . . A 2-day Int'l Institute Festival at the Aud. Theatre in Nov. had 1000 performers representing 28 nations . . . The **Raoul Pause Ballet** of Oakland appeared at the S. F. Beaux Arts Ball at the Fairmont Hotel . . . **Mary Joyce** has announced classes in contemporary dance & choreography for theatre at 465 Geary St., SF.

La Mariquita, assisted by **Maria del Amor La Rubia,** & guitarrist-folk singer Jose Callarudo, has been giving regular Sun. eve runs of her "Flamenco Story" at the Pagliacci Playhouse in Redwood City. La Mariquita recently introduced a new comic, Guillermo. Howard Albertson assists as commentator. Group also performed at the Coll. of Notre Dame in Belmont, the Purple Onion in SF & the Palo Alto Commedia Theatre . . . Flamenco dancer **Cruz Luna** performed at the U. of Cal. with **Chinin de Triana, Maclovia Ruiz, Ricardo Orelana, Yolanda Luna, Maria Hernandez, Francisca Luna, Nino Bernardo & Marjorie Young.**

CLIFFORD GESSLER

LONDON DATELINES

Roland Petit's "Cyrano de Bergerac" hit London Nov. 18 — but not very hard! This full-length adaptation of Rostand's play received a chilly welcome. The poetic rhetoric and complicated story proved quite intractable in the ballet theatre, the more so because Petit relied on a naive mixture of classical enchainements and naturalistic gesture. Choreographic invention seemed to have been cut down to a minimum, and in an interpolated divertissement, in Ragueneau's kitchen, Petit produced a revue-like scene which reached rock-bottom in banality. Some of the prod., as opposed to choreography, showed Petit still to be a great man of the theatre.

For this spectacle, which seems to have been influenced by Soviet and (in its use of acrobatics) even by Chinese models, Petit has gathered a large and strong co. **Colette Marchand** seemed miscast as Roxane, looking like a disconsolate musical comedy queen who had just lost her musical comedy. **George Reich** proved perfectly cast as Christian, but it was Petit himself as the swashbuckling Cyrano who gave the evening its

(Continued on Page 89)

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(Continued from Page 87)

real note of distinction. Despite the ineptness of his ballet, Petit brought a wonderful characterization to the aid of his Gascon hero.

Royal Ballet events have been enlivened by a row in both press and Parliament over the co's forthcoming So. African tour (Feb. 5-Apr. 30). The row has centered around **Johaar Mosaval**, colored soloist of the co., who is not being permitted to make the tour owing to racial restrictions in So. Africa. The incident made headlines when the Leader of Her Majesty's Opposition, Hugh Gaitskill, sharply questioned Prime Minister Macmillan about the ban. The Gov't replied that this was purely a question for the Royal Ballet to settle, and so the matter rests at the moment.

The Royal Ballet's tour of the US and Canada is scheduled for the Fall 1960. Tour repertoire, apart from **Ashton's** "Ondine," will probably include a new prod. of "The Sleeping Beauty," **Cranko's** "Antigone" and Ashton's "La Fille Mal Gardee," (due to be premiered at Covent Garden Jan. 28). Co. will be led by **Margot Fonteyn & Michael Somes**, and America will probably get its 1st glimpse of 2 new rising stars, **Lynn Seymour & Antoinette Sibley**. These 20-year-olds have been nominated as "Dancers of the Year" by one of Britain's leading ballet magazines.

In early Jan. Paul Czinner's new Rank Orgn. film, "The Royal Ballet," opens in London. This is technically far in advance of his earlier film, "The Bolshoi Ballet." It captures most remarkably the art of Fonteyn, in excerpts from "Swan Lake" Act II, the whole of "The Firebird" and a slightly cut version of "Ondine."

On Nov. 26 at the Drury Lane Theatre there was a benefit Gala Matinee for the **Royal Academy of Dancing**, arranged by RAD Pres. Margot Fonteyn. Every British co. sent emissaries, and other items were supplied by the "West Side Story" troupe (dancing "Cool"), Roland Petit's **Ballet's de Paris** & the **Georgian State Dancers. Barbara Bittner & Witold Gruca** came specially from Warsaw to dance a Chopin pas de deux, and **Jean Babilee, Gerard Ohn & Claire Sombert** danced Babilee's witty "Balance a Trois." Highlight of the occasion was, however, Fonteyn & Somes in the 1st Perf of a new Ashton pas de deux from "Raymonda." Lyrical and unemphatic, it had that combination of classic feeling with human warmth that is Ashton's hallmarked contribution to the Art of the pas de deux.

London's Festival Ballet has just returned from a European tour and opens at Festival Hall Dec. 26 for their customary "Nutcracker" season. Early in '60 the co. is undertaking a prolonged tour of So. America under the auspices of the British Council, Britain's equivalent of ANTA.

CLIVE BARNES

NEWS FROM GERMANY

Oct. & Nov. saw a flood of ballet events in W. Germany & Berlin. On the heels of the **Jerome Robbins Ballets: USA** (which left a strong impression) came the **Int'l Ballet du Marquis de Cuevas** with several perfs. in Frankfort & Stuttgart. It offered its bag of old war horses and lovely stars including **Vyroubova, Hightower, Golovine & Skouratoff.** The general impression was one of shabbiness, decay and lack of discipline . . . Then came **Janine Charrat's Ballet de France** which toured W. Germany. I saw a poor perf. in Cologne but 2 good ones in Stuttgart. Highlight of the programs was Charrat's ingenious "Les Algues," with **Adolfo Andrade** dancing opposite her as her ill fated lover. **Helene Trailine, Jean Giuliano & Alfredo Kollner** (a promising young dancer of premier danseur potential!) were outstanding . . . While the so-called **American Festival Ballet**, headed by **Sonia Arova & Job Sanders**, was touring the German provinces, the much larger **London Festival Ballet** appeared for 2 perfs. in Stuttgart, where **Toni Lander & Andre Prokovsky** in "Don Quixote" scored over **John Gilpin** in "The Witch Boy." **Anton Dolin** should consider renaming the cliche-ridden Noel Coward "London Morning" — "London Export: Opus Trash."

Meanwhile 3 opera houses have staged their own 1st premieres of the season. At the Hanover Ballhaus, **Yvonne Georgi** presented 1 of her chamber ballet programs which had a variety of small scale works that were well received. At Stuttgart (thanks to Mr. Beriosov's indefatigable endeavors, now W. Germany's leading ballet city) **Werner Ulbrich**, Germany's up-and-coming choreographer of the younger generation, staged Prokofiev's full-length "Romeo and Juliet." With **Xenia Palley & Ray Barra** as his sound and reliable (rather than exciting) soloists, Ulbrich builds the ballet up as a succession of emotional experiences instead of a literal Shakespearean action, in the **Bolshoi** pattern. On the whole he is remarkably successful and gives a solution clearly his own.

The Staatsoper in E. Berlin premiered its full-length "Swan Lake." The ballet has been in the works for 2 years and, during that time, 2 delegations from the staff were sent to Leningrad for several months to study the **Sergeyev** version. Choreographer **Lilo Gruber** has taken parts from the Russian prod., and her own choreographic contribution is rather trite and repetitous, though it gains in momentum toward the finale.

HORST KOEGLER

NEWS FROM FRANCE

Contract trouble has delayed the return of **Liane Dayde & Michel Renault** to the **Paris Opera Ballet.** The Opera Administrator declared their contracts unfair, and they were not ratified by the Financial Dept. **Nina Vyroubova** is, however, scheduled to return . . . **Anton Dolin** has staged his "Pas de Quatre" for the Opera Ballet. Its 1st perf. was to be Dec. 16 along with **Harald Lander's** "Quarrtsiluni," **George Skibine's** "Conte Cruel" & "Les Sylphides" with **Yvette Chauvire & Peter Van Dijk** . . . The ostentatious restaging of "Carmen" had Flamenco dances by **Lele de Triana** . . . Honors went to **Lycette Darsonval**, dir. of the **Opera School of Dance**, who was named Chevalier de la Legion d'Honneur, and to Jacques Rouche, former Opera Administrator, whose bust was placed in the Opera House foyer . . . After a 10-yr. absence, **Katherine Dunham** made a brilliant return to Paris. Familiar works like "Batucada," "Shango" & "l'Agya" were greeted with enthusiasm, as were the So. American "Motivos" & 2 "Creole Quadrilles." The dynamic co. was led by **Lenwood Morris.**

During Nov. & Dec. the Jeunesses Musicales sponsored a choreographic cycle at the Salle Pleyel. Series began Nov. 5 with Michel Renault & various partners. Dec. 3 Peter Van Dijk offered an excerpt from his dances for Gluck's "Orfeo." After performing the excerpt with **Claude Bessy**, Van Dijk devised a series of improvisations on a theme and concluded with several of his most recent works. He danced in his "Unfinished Symphony" (Schubert) with **Jacqueline Rayet** and revealed in "Pas de Cinq" a choreographic sense of humor and in "Fatum" a dramatic sense. Also offered were Claude Bessy, **Lucien Duthoit & Cyril Atanasof** in **Ivan Semenoff's** "L'Echarpe," and **Madeline Lafon** & Duthoit in the pas de deux from "La Favorite" . . . **Bella Reine**, mime, offered 2 Nov. perfs. called "Smiles & Tears."

MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK AND NORWAY

Sponsored by the Danish Cooperative Theatre and its Swedish counterpart, a new Scandinavian ballet begins a 70-perf. tour of Sweden, Denmark and Norway on Feb. 1. Co-directors are Swedish ballerina **Elsa-Marianne Von Rosen** and her husband, Allan Fridericia. Repertoire will include a version of "La Sylphide" based on research of old material — a prod. differing from that of the **Royal Danish Ballet.** Assistance is being given by Ellen Price, grandniece of choreographer **Bournonville's** favorite ballerina, **Juliette Price.**

At the Royal Theatre on Nov. 26, **Frank Schaufuss** scored a great success dancing the butler for the 1st time in "Miss Julie" . . . Recovered from her serious illness, **Margarethe Schanne** was welcomed back Nov. 27 in "La Sylphide." She held the audience spellbound. New to the cast were **Flemming Flindt**, showing stunning technique in his 1st perf. as James, and as the 1st sylphide, **Anna Larkesen**, who made a sensational debut at the Merkur Theatre last spring . . . The RDB has engaged **Roland Petit** to stage his "Carmen" for late Jan.

The triumphant opening in Oslo of the Norske Opera last Feb. 19 also saw the successful launching of a national **Norwegian Opera Ballet.** Since World War II ballet activities have been centered around the **Ny Norsk Ballet** (afterward the **Den Norske Ballet**), the excellent co. formed in 1948 by **Gerd Kjolass** and the British **Louise Brown.** This group was the obvious choice when Norway's 1st official co. was to be formed, for they had earned respect and created a ballet tradition. They had had the aid of Sweden's **Ivo Cramer** and Britain's **Walter Gore.** The spring and fall '59 seasons have shown real fulfillment of promise.

Among its dancers are **Algeranoff** (ballet master), **Indris Kipkovskis, Edith Roger, Henry Murer, Mette Moller, Egil Asman, Barrie Wilkinson.** In the repertoire are "Coppelia," "Carnaval," **Tudor's** "Judgment of Paris," Gores' "Sanctuary," Cramer's "Bendik and Aarolilja," Cullberg's "Medea," etc.

SVEN SORGENFREY

NEWS FROM SWEDEN

Royal Swedish Ballet stars **Mariane Orlando & Caj Selling** have just returned from 3 months of study in Leningrad. Orlando's Dec. 13 perf. in "Swan Lake" was a triumph. She has brilliantly combined her refinement and taste with the spec-

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tacular Russian technique. Selling danced the Prince with elegance and understanding . . . **Vida Brown** is due here from NYC to teach the co. **Balanchine's** "Symphony in C" and "Serenade." The choreographer himself will follow to add the finishing touches.

Visit here of the **London Festival Ballet** was well received, with special successes scored by **Toni Lander** and **John Gilpin**. . . .Stockholm is still talking about the brilliant acrobatics and split-second timing of the **Peking Opera Theatre**, recently here on a 2nd visit . . . Nothing, however surpasses the applause given to **Jerome Robbins's Ballets USA**. Favorites were "Afternoon of a Faun" with **Wilma Curley & John Jones**, and "NY Export, Opus Jazz." MARINA GRUT

NEWS FROM VIENNA

The **Int'l Ballet of the Marquis de Cuevas** brought many ballets new to Vienna. 2 years ago they enchanted all with their style and grace. This time, despite admirable work by the stars **(Hightower, Melikova, Vyroubova, Moreau, Golovine, Goviloff, Polajenko)**, perfs. showed the co. to be in poor shape. The revival of Massine's "Tristan Fou" was a failure. It was felt that Dali's decor was obtrusive and this use of Wagner's music in poor taste. "Le Beau Danube" suggested to waltz-minded Viennese that they would hesitate to take a production to Paris which featured the can-can! Co's reputation was restored by "Noir et Blanc" and "Sebastian." The latter won a storm of approval, mainly because of the sensitive, devoted dancing of **Rosella Hightower** and **Nicholai Polajenko. Daphne Dale's** qualities of charm, lightness and a sure technique seem to be at variance with her rank in the co. LINDA ZAMPONI

REPORT FROM MEXICO

While not a complete artistic success, the **Ballet Nacional** season at the Teatro Fabregas had many positive factors. It provided an opportunity to see the latest works of **Guillermina Bravo & Xavier Francis**. Miss Bravo's "El Demagogo" was below par due to insufficient space and an insecure group. Her "Braceros" is an excellent treatment of the immigrant field workers, honest and compelling, though a trifle long. "Imagenes de un Hombre" was given a fine perf. by a virtually new cast which revealed for the 1st time the work's inherent poetry. Premieres were in no way memorable. "El Amor Amoroso" bore no relation to its source poems, its ruined arch set or its ugly costumes. Among the dancers **Valentina Castro**, promoted from child parts, danced well, especially in **David Wood's** "La Iniciada." **Rosa Pallares** showed promise. The men are not too happy a lot. Despite the deficiency in the technical level, though, Ballet Nacional has a group spirit which often makes it look better than the **Bellas Ar Co.**

The **Nuevo Teatro de Danza** gave Franc Tiempo de Mar" & "Contrastes" exciting per In the latter work **Bodil Genkel** can only be call 'great'. She should be studied by every dancer Mexico without exception. **Ruth Noriegas** of t Nuevo Teatro de Danza danced in **Nellie Happe** "Haydn Variations" in the Dec. dates of the new formed **Ballet de Camara. Farnesio de Bernal Sonia Castaneda** were principal dancers.

JOHN FEA

NEWS FROM LATIN AMERICA

ARGENTINA: Critical praise went to "David Betsabe" at the Teatro Argentino of La Plata. had music by the Rev. Angel Colabella, a Catho priest and choreography by **Roberto Giachero.** O standing among the dancers were **Hugo Guffa & Violeta Janeiro** . . . Season's end brought poor version of "Aurora's Wedding" at the Colo and numerous revivals from the repertoire ("Ju de Zarissa," "Pillar of Fire," "Apollon Musagete "Serenata de Bizet" (choreographed by **Nora I nowa,** "Interplay," "Daphnis and Chloe" (choreo raphed by **Vassili Lambrinos**), "El Sombrero de Tr Picos," "Proteo," "Sylphides" & "Swan Lake" . . At the Teatro Argentino, **Lichine's** "Les Presage was reconstructed by **Tamara Grigorieva**, but w found uninteresting by the public . . . **Otto W berg's Ballet Theatre** celebrated its 20th anniv sary with the premiere of Werberg's "Poste R tante" . . . **Lia Labaronne's Modern Dance Sept** showed an interesting version of Garcia Lorca "Llanto" . . . **Maria Fux & Renate Schottelius** we also active in the modern field . . . The Col management has decided not to renew the co tract of Nora Irinowa as ballet dir.

FERNANDO EME

CUBA: **Duska Sifnios** in "Le Combat" was t big hit of the 7-day season of the **Miskovit Ballet des Etoiles de Paris, 1959.** Though not big box office success, reviews were excellent, a this visit is likely to have positive after-effec for our own ballet. HERMAN WILHEL

CHILE: The **Ballet de Cuba** season provided t renewed pleasure of seeing **Alicia Alonso & Ig Youskevitch** and showed a promising young c Much potential can be seen in soloists like **Mirt Pia, Josefina Mendez & Margarita de Saa.** The re vival of this co., thanks to government subsidy, once again gives Latin America its only balle to perform the full-length classics.

HANS EHRMANN-EWART

PERU: **Ballet de Lima** presented **Roger Fenou jois'** 12th work within a year, "I Pagliacci." **Betty Misiego, Hebe Arnous** & Fenonjois danced the lea . . . The **Ballet Peruano** gave 2 new works ("Estu dio Plastico," by **Thora Darsie,** & "La Moza Mala," by **Kaye MacKinnon**) . . . Ballet de Cuba was very successful and danced for 10 days at the Muni cipal. JULIO ESTREMADOYRO

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